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IMPORTANT NOTICE

United Film Service Protective Association

THE MEETING CALLED FOR JANUARY 11th

at BUFFALO is

Postponed to January 25th, 1908

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Health, Happiness and Success for 1908.

A New Year's Greeting to Our Readers.

Success is what everyone in the trade is seeking, and the secret lies in the power of each one individually, according to his grasp of the situation. The year opens with a panicky feeling, a stringency of the money market, and a tense feeling of uncertainty as to the future outcome of the trade. Let us take first the public from whence all success must come. What is their attitude toward the nickelodeons and the fare presented for their approval? Have any of the manufacturers ever taken the trouble to visit an exhibition of their productions, and sat with the audiences listening to the criticisms on their work? If not, it would well repay them to make such a visit. It would be an eye-opener, and if they would learn the lesson, it would result in improvement. Take a few instances. A film was being exhibited, in which a picture (?) on the wall was very prominent, and the crudest of surroundings made up the rest of the film. The criticisms were to the point. "Say, what are they giving us?" "What do they call that—a picture?" "It's rotten; my boy could give the fellow who painted that a lesson in drawing." Another film exhibited two rooms divided by a partition. A servant is at the door, which, being suddenly opened, knocks down a tray he is carrying and the contents fall in front of the stage, through (?) the partition. Poor staging. The criticisms were a lesson worth noting. Another occasion, three films followed in quick succession; the same actors were prominent in each. Criticisms accordingly. Just one other instance. A film badly developed and stained was being shown. The remarks made were good. One said: "It's been through the pea soup." The other: "No, it fell in the sewer pipe and was rescued down the bay."

We took a prominent educationalist to visit a 10-cent theater the other day, after a conversation about the improved productions now being put out by the manufacturers, and the educational advantages of the cinematograph. We had him so interested that he was more than eager to ascertain for himself what the public were being shown. We took our seats. The first film was "Laughing Gas"; next, "Mother's Secret"; then, "Up-to-date Burglars" and "The Parson of Hungry Gulch," and finally, "The Need of Gold." Our readers can well imagine the result. After an hour's talk in his study, we could not convince him of any elevation in the moral tone of the productions, and we very much question if that friend of ours will ever be induced to visit an exhibition of animated pictures again. It was very unfortunate, but not our falt. We shift the blame to the makers. Now for the nickelodeon proprietors. Their lot just now is not a very happy one. Not only in New York, but in other cities, they are being harassed and oppressed by the better element of public sentiment, mostly through misunderstanding and principally through causes in the foregoing remarks. Our advice to them is, amalgamation and a steady refusal to allow anything to be exhibited in their places that in any shape or form offends the good sense of the public. Another thing, do not make so many changes in the films. Let the public thoroughly enjoy four or five good subjects, rather than thrust ten or twelve for which they do not care upon them. By so doing their patronage will increase and result in their permanent stability.

To the film renter what shall we say? We fully sympathize with you at the present juncture of affairs. We realize and appreciate your present attitude of indecision and uncertainty. But you have a splendid organization, formed as a protection of your interests, from which can be evolved a vast and far-reaching power; an organization which will in the near future prove to be an element of force and character, a strong combination for good in the trade, one whose ramifications will extend the whole country over; an organization which has already made a stir throughout the whole English-speaking world (as is evidenced by reports in the exchanges from Europe), and which can revolutionize and give an upward trend to the trade, wiping out any stigma that may remain in the mind of the public. With all this in your hands, why do you fear? Let your Buffalo convention be a cementing of good fellowship, an uniting of interests for *your own protection.* You have built up the business to what it is, you have invested your money, and you have a right to reap the benefits accruing therefrom. Don't buy a pig in a poke. See what your bargain is before you pay for it. Let the best of good counsel prevail, and don't put a noose around your necks that you cannot unloosen. Stand firm, a solid phalanx, the U. F. S. P. A. *and nothing but the U. F. S. P. A.* Then you will be able to ask just demands and get them complied with.

Now for the manufacturer. What are you going to do in 1908? Are you going to turn out a repetition of the same mediocre, nauseating, poorly staged, badly acted, ridiculous subjects, which have brought such public odium on a legitimate amusement, or are you going to

rise to the occasion and give the public what they ask for? You know what the public wants, and you are just as capable of supplying the very best as the very worst. Comic subjects are needed, but they must be good laugh-raisers, as Biograph's "Dr. Skinum," Edison's "Laughing Gas," Melies "Channel Tunnel." Pathetic subjects, such as Kalem's "Days of '61," Vitagraph's "Christmas Story," Selig's "Two Orphans," Essanay's "Christmas Adoption." Historical subjects, as Edison's "Ride of Paul Revere," Kalem's "Red Man's Way," etc., etc. Subjects that travesty the good taste of a people's religion, or of a race, should be debarred. It is not our sphere to instruct the manufacturers how to conduct their business. We can only suggest, and if in the future we criticise the productions it will be done with a desire to elevate and instruct our readers. Advertisers and non-advertisers will come in for like criticism.

We feel assured that if all will fall in and work on lines such as we have indicated, very little fear may be given to the thought of panic or stringency, because the public must have entertainment, and those who cater for it the best will have a prosperous year.

One word in closing. We have not touched upon the machine end of the business. This is necessarily slack, and will be so for another month or two, until the supply is exhausted. Then again the demand will arise from other places opening, and also to replace those now becoming worn out, and as soon as the trade knows where it is, there will be again a wonderful impetus in every branch.

Death of Mr. Henry J. Miles.

We are deeply sorry to report to our readers the lamented death of Mr. Henry J. Miles, president of the firm of Miles Bros., and our sympathies are extended to the family in this their irreparable loss. We esteemed Mr. Miles as a personal friend. He was never so busy but what we could always gain his ear, and only on Tuesday we made an appointment for a sociable hour for Friday. His genial personality will ever remain with us as a memory to be cherished.

Mr. Henry J. Miles died at his home at Concord Hall, 119th street and Riverside Drive, at 11.30 P. M., on New Year's day.

Up to a year and a half ago he was actively associated with Mr. Herbert L. Miles in the management of Miles Bros., but at that time he was taken with a series of attacks of epileptic fits and since then has gradually withdrawn from the firm, doing less and less of active work.

At the time of his death Mr. Miles was only nominally interested in the business of Miles Bros., which is owned entirely by Mr. Herbert L. Miles. Though always Mr. Herbert Miles has depended upon his brother for advice and assistance in the mechanical department of the business, and he feels that in the death of his brother the business has lost an invaluable adviser and one of its best friends.

St. John, N. B.—In the case of the moving picture shows which were prevented by the police from being opened Sunday, the proprietors pleaded that the Salvation Army had shown religious pictures at the Opera House on a Sunday, when General Booth was here. Police Magistrate Ritchie replied that the Army might be given more latitude than others because of the nature of its work. The present attempt to have Sunday picture shows was the thin end of the wedge, and he would, therefore, impose a fine, but would let it stand if no further attempt was made. A fine against one of the showmen for throwing small handbills around the street was allowed to stand on the same condition, but if either occurred again there would be a double penalty.

Moving Picture Shows as They Appeal to Our Critics—the Public.

The following article, which appeared in a leading Western newspaper, reflects the opinion of a large proportion of the community. It is the public—the whimsical public—which forms the quicksand foundation upon which the fabric of this business is built. *Straws show which way the wind blows.* For the ultimate welfare of all interested, careful notice should be taken of every expression of public sentiment. As President Lincoln said: "You can fool some of the people all the time, and all the people some of the time, but you can't fool all the people all the time." Film makers, renters and exhibitors, sit up and take notice.

Saved!

The Associated Charities explains that it has no ambition to annihilate the fascinating maving picture shows in Los Angeles.

The arrest of a couple of blonde ladies—proprietors of a five-cent theater in Sonoratown—was quite for another purpose.

Their offense was admitting some dirty-faced urchins not yet fourteen years old—merely a sort of Curfew proposition.

The film shows are actually the most interesting theatrical problem of the day.

The film show may be said to be a loose bovine, liable to charge in almost any direction—capable of almost anything—or of mere extinguishment.

During the brief course of its career as a Los Angeles amusement, the moving picture show has completely changed its character three times; and now seems to be entering on a fourth change.

In its present status, it is, at once, an almost unmixed good, an atrocious evil—and a source of much humiliation to every one born in America.

Its evil is simple; it teaches crime.

But its good—. For the first time in the world, the poorer and uneducated American people have a peep at real French art. Through the picture film, those of us who speak no French learn why Rejane is better than Leslie Carter, why Jack London limps after Guy de Maupassant.

Our humiliation lies in seeing our raw, cheap, vulgar, aimless pictured melodramas displayed alongside the swift artfulness and grace of the French melodrama.

In short, we come to the conclusion that we Americans may be great for designing threshing machines and devising get-rich-quick schemes, but that art was left out of us.

To be convinced of this, you must go to a moving picture show.

The "film theaters" are scattered along Broadway and Main street. The people who patronize them are of such varied quality that you could tell at once, if brought in blindfolded, in just which particular film show you were enjoying life.

From Chinese and Mexican audiences by the Plaza, they progress to crowds where the women wear the new hipless corsets and get up in the middle of it and walk out, if bored.

Perhaps the quaintest of them is on Main street near the old Pico House, and we might as well go to that.

It shares the building with an undertaker. Hidden back of the white screen upon which the pictures of dancing ballet girls, and wedding festivities are flashed, is the horrible room where the dead are "laid out"; but of course the audience does not know that.

It's a little squalid, narrow hall, filled with rows of chairs. Along the wall, at mathematically regular intervals, are grease spots where delighted spectators have leaned their enraptured heads.

At the back of the hall is a cracked old piano which lets out the most diabolical noises that ever assailed the ear of man. It plays "popular" songs about two years after they have ceased being popular.

When the other theaters are playing "Mariuchi at Coney Island," this old piano is wheezing out "So Long, Mary," in the cadence and time of a funeral dirge. It never stops. Poor old joyless drudgery piano.

At intervals around the walls are hung notices.

"Se Quitan El Sombrero Y No Se Fuma."

"Favor de Quitarse el Sombrero no Fumar Y no Decir Malas Palabras."

Nearly all the spectators are either Mexicans or Chinese or Japs.

The pictures, however, are just the same as at the other theaters; for the films are passed from one to another. Hipless corsets and flabby no-corsets see the same scenes and dilate with the same emotions at opposite ends of town.

No concessions are made to nationality in the box office, for the girl who sells tickets is made in the exact mold of the girls who sell tickets at the other theaters. It seems that a special species of female must have been created for the special purpose of selling tickets at five-cent theaters. They are all pink and white and round and near-blonde, and of a supercilious blasé nature.

The peons come in from the cheap lodging houses near. They are of the lowest type. They have heads that rise to a peak in the middle and foreheads about an inch broad. They laugh prodigiously when someone is pictured as doing some simple and childish thing like falling into a wash tub.

When someone is stabbed or a horse falls in a bullfight, gored to death, their thick lips almost seem to make the sipping noises of a man drinking a luscious draught.

The Chinese are different, dignified, self-contained men with slender, graceful hands. John comes shuffling with two or three Chinese girls paddling along in his wake—a great family trait. Chinese are devoted to picture shows. They have a quick intelligence that the pictures appeal to. They would probably be as fond of other theaters if they understood the language. The Chink girls giggle and are much ashamed when the ballet girls come onto the screen in tights.

Americans, who have been, from childhood, going to theaters and seeing half-clad women, little imagine the shock that an oriental woman must feel at such an exhibition.

Japs, occasionally with women and more often without, are frequent visitors, and newsboys used to haunt the places until the City Council, at the request of the Juvenile Court Committee, drove them out.

It was for violating this ordinance that the women were arrested in Sonoratown last week. For some reason fewer and fewer children are seen at the theaters of late—even with parents, as they are privileged to go. The picture shows are becoming "grown up."

The first "crime picture" thrown on the screen makes it plain why children should be kept out. The police claim that several crimes in this city have been directly traceable to these pictures.

It should be stated that the moving pictures, as given in these days, principally represent the following equivalents:

The travel essay or sketch.

The melodrama and farce. The dime novel.

The "crime films" are simply the old-fashioned dime novels in picture form. They should be suppressed by the police.

THE BAD ONES.

The train robbers, of which there are legions of films, aren't very harmful because train wrecking isn't a tempting crime.

The harm is done by such films as these:

Enter a beautiful girl into a jeweler's shop and asks to see the jewels. A tray is spread out before her. She is chewing gum. As the jeweler turns to get more gems, she quickly jabs her wet chewing gum down onto a diamond, and like lightning, fastens it under the edge of the counter. Later, she returns, after the excitement following the loss has died down and gets her chewing gum and the diamond. That is frankly and atrociously immoral, because it suggests to very ignorant men a clever crime that they never would otherwise have thought of.

The delighted laughter that greets her success proves the harm done.

There has been another on exhibition during the past week, showing a crook masquerading as a policeman and burglarizing houses under the noses of unsuspecting citizens.

But not so much sermonizing.

The really interesting films are the little melodramas showing how differently the French and Americans develop an idea.

The American melodramas, as before indicated, frequently have a vulgarity that disgusts. The French, even in the rawest, have a piquancy that fascinates.

A perfect type of the melodrama manufactured by the big picture company on this "side" is the one called "The Seminole's Revenge."

A very tall person, who is obviously a cheap actor, is dressed up like a story-book Indian. He looks about as much like an Indian as he does like a ham. The villain, much to the relief of the audience, kills a most objectionable "bratty" little white boy for whom the Indian has conceived a violent and ridiculous love. Hence he trails down the villyun and slays him with an enormous knife, held in a way that no sane persons ever yet held a stabbing weapon.

The whole thing is as palpably a fake as "Broadway After Dark." It's cheap and silly.

The French equivalent tells of the revenge of a Sicilian on the despoiler of his home.

Instead of the rare childishness of the American version, it is filled with the little touches that make art; the little daughter of the Sicilian brings him food, and is followed by the police, to the undoing of the father she had come to save. The acting is as unconscious as life—even to the child, whereas the American drama was full of stagey poses and punk heroism.

In the American version, there were almost no ideas, merely the rush of the man hunt and the thrill of the kill. The French was filled with swift little touches.

There is an American melodrama called "Convict 999," but there is a French called "The Two Orphans."

There is a "Du Barry," played by a Leslie Carter, who yells like a Comanche Indian and breaks the scenery; but there is a Du Barry, played by a Rejane, who scarcely raises her voice.

There is a "Lady Macbeth," by an American Nance O'Neill, who squalls like a stock train laden with agitated pigs; there is a "Lady Macbeth," by Modjeska, who tears your heart out, but who strains your ears to hear what she says.

Perhaps the most striking contrast is in the "comics."

One American comic now on exhibition is called "The Trials of the Newly Married." It makes one sick with ennui and disgust. It begins with a lame attempt to make a farce of a sacred ceremony, borders on the indecent in the bedroom scene, and is disgusting in the finale, which consists mainly of two fools getting chimney soot on their faces and sitting on red-hot stoves.

The French comic on exhibition is a perfect satire.

RED TAPE.

A hungry artist is seen in the act of committing suicide. A peasant rushes to warn the nearest official, who hurries to the place, takes one look, and hastens off to inform his superior. This official, in turn, investigates, and hurries back, informs the gendarme, who rushes out for a look at the form hanging from the tree, and hurries back for the sergeant. The sergeant has a look, and hustles back for the captain. And so, with the procession constantly growing, until at last some sort of dignitary, who corresponds to our coroner, arrives. He runs out to the scene in the woods, at first in an unofficial capacity, and sees the suicide really kicking from the tree. Convinced, he runs home and puts on all his official regalia, sash, sword, chapeau, etc., and stalks out to rescue the unfortunate young man, who, of course, is dead by the time he gets there.

No mere words ever said such a withering thing about red tape.

All the French films, of course, are not so good, and the American are not all bad, although, as a general rule, those made on this soil have crude faults.

The convincing thing is that the mixed crowd in the five-cent theaters seems every whit as much entertained by the good French melodramas as by the poor American ones.

Put that in your pipe and smoke it, authors of "Broadway After Dark," or the "Convict 999."

It's action and "go" they want, not bad plays, particularly.

Of late, a new turn has been given to the picture shows. It was said earlier in this article that the whole character of picture shows has changed three times during the last few years.

It began with mere scenes that were not prearranged—such as marching regiments, panaromas from moving railroad trains, Emperor William reviewing his guards, President McKinley at Canton, hurdle races.

The next step was little prearranged dramas, that began with crude ideas, such as a supposed quarrel between a man and his wife, and developed to these little picture playlets—which are legitimate children of the pantomime.

Lately, a combination of the two ideas seems to have come in. They are using the old panoramas of the first stage of the picture business, combined with the play idea.

The "Revenge of the Sicilian," for instance, was set in surroundings of surpassing beauty and picturesqueness.

Pictures of the old Alhambra in Spain are helped out by figures of Moorish warriors, with long, Arab muskets, veiled women. On just such a river rampart as that where Carmen met Don José, are other cigarette girls and other young officers.

THE FUTURE.

The future of the moving picture machine is a theatrical problem.

Some theatrical men believe that it will prove a serious competitor of the vaudeville. They suggest the time when the phonograph will work with it, and the best act of the newest New York comic opera will be flashed on the screen and sung out of the phonograph.

Others, and probably these are right, say that the picture machines have hit their highest notch.

Trade Notes

MR. H. H. BUCKWALTER ON THE FUTURE OF MOVING PICTURES.

The organization of moving picture men, formed in Chicago, promises, indirectly, to be of great benefit to Colorado during the coming year. This is the opinion of H. H. Buckwalter, of Denver, who keeps in close touch with events in this particular field. The organization embraces only dealers and renters of films, but it is the key to the entire projection business of the country, for within a few days it will be impossible for the owners of picture shows—and there are 8,000 in the country—to rent film except through this combine.

"The picture show business has developed into a most astonishing industry throughout the country," said Mr. Buckwalter recently. "Everywhere it is flourishing. New York City alone has nearly 1,000 shows, and Chicago about half as many. It is the poor man's grand opera, and this was recognized by Miss Jane Addams, of Hull House, who put in a show to compete with a half dozen or more located in the vicinity and which were not exactly in line with her ideas of propriety of subjects. The fact is, the country has been flooded with French pictures that while not immoral in France, do not exactly fit American ideas. And their exposition was forced in a most peculiar manner. Dealers and renters were compelled to place an order with the foreign firm for all its productions or none—were compelled to buy the objectionable subjects as well as the good, and, to recoup, were compelled to send them out to the little shows. This is one of the abuses that the recent organization will correct.

"There will be no more immoral or criminal pictures put out, and an effort will be made to push as vigorously as possible such pictures as are elevating and instructive as well as amusing. Geographical, classical, pure comedy and similar lines will be followed with a touch of mystery and spectacular as well. It is a matter of record that the only failures of consequence in the business are the result of such subjects as the Thaw trial and the French creations, and to protect business as well as gain popular approval, the new organization was planned.

"One of the most unexpected features of the picture show developed in the opposition of the saloon element. Wherever a picture show opened the neighboring saloon's receipts promptly dropped. In some towns where saloons keep back doors open on Sunday and the picture shows were closed the liquor receipts were not affected on that day, but just as soon as the shows were opened, the back door hinges grew rusty. This was one of the results of the investigation of Miss Addams, although it was manifested all over the country and not alone in Chicago.

"The demand from churches for religious pictures has grown steadily during the last two years, and one firm alone spent over $150,000 in the production of a religious spectacular picture alone.

"For geographical subjects the camera has been sent to the innermost recesses of uncivilized countries. The heart of Africa and the coldest portions of the North and South have been invaded, and one of the most astonishing pictures secured was that of the Victoria Falls of the Zambesi River—falls that make Niagara seem like a leak from the lakes. For my part in the work, I have devoted my time to securing the best gems of Colorado and the Rockies, yet after several years of work I have only skimmed over the subject. The State has pictorial wonders that have scarcely been seen. In Colorado it is not a lack of subjects but a case of selection. Still such subjects as the Royal Gorge, Ute Pass, Cripple Creek, Pike's Peak and the Loop never grow old. So many prints have been made from some of these subjects that the orginal negatives have actually been worn out and it will soon be necessary to make new ones.

"The advance in the art has been most remarkable during the past five years. At first any old picture that showed motion and had a reasonable amount of distinctness was eagerly admired. And most of them 'flickered to beat the band.' Now the pictures must be as clear and steady and flickerless as a stereopticon slide, and they must not only show the scene, but there must be a little story interwoven to fix the attention and burn the subjects on the minds of the spectators. But the thread of story interwoven must not be heavy enough to demand thought. People want to see pictures and understand their meaning without thinking, and the devising and writing of such plots has developed into a regular profession, the pay of which is enormous compared with most others.

"And with the growth of the business the ideas have come closer and closer to up-to-date subjects. Now the exhibitors demand motion pictures of all national or other events a day or two after they occur. And, best of all, they get them. This serves to keep up and add to the interest, and no body can imagine that signs of decline are visible on the horizon. On the contrary, the film manufacturers of the country are unable to keep up with the demand, and to my knowledge there are thousands of persons looking for locations for opening nickel shows. The moment a storeroom is vacated a dozen applicants are ready to put down the cash for a year's rental at an advance in price. And they are ready to follow this up with the expenditure of thousands of dollars to make the place attractive. I know of one place in Buffalo where $25,000 was spent in putting in an onyx front that extended up two stories, and the interior was more gorgeously fitted than any regular playhouse in the city. Chicago can show the same. And that certainly does not indicate a falling off in prospects.

"That the demand for pictures is up-to-the-minute is shown by the receipt of a telegram from Col. W. N. Selig, of Chicago, the day after Denver was selected for the Democratic convention, asking me to prepare at once for a dozen or more new Colorado subjects. And that means that at least 400,000 feet of film must be exposed within the next six weeks. And the expense for actors, 'props' and facilities will be enormous.

"A year ago I made about ten pictures and within one month spent over $1,000 in Golden alone, and had practically the entire bunch of actors from the Brandon Theater working in the scenes. And the amusing part of this was that the actors had not seen real money for six or seven weeks before I began on the pictures. A trick bicycle rider from the Orpheum got more for ten minutes' work than he got for a whole week on the circuit. But the enormous number of copies sold fully justified the expense, and Colorado profited vastly in the advertising secured and still to come, for these pictures are going as well now as they did when first put out.

"While it is not policy to tell too much in advance, I may say that the plans for picture work in this State during the next year are almost beyond belief. The convention, for instance, will mean at least one new picture a day. It strikes me that the idea of a big convention coming to Denver is so unexpected among Eastern people that it is looked upon almost as some sort of freak, and they will eagerly gobble up anything that comes from here—as they have done in the past. East of the river the prevailing idea is, 'Well, what next will those Colorado people do?' and they don't have to wait very long to find out."

SLIDE MAKERS ORGANIZING.

With the film rental concerns of the country already organized into a national association and the film manufacturers starting to organize similarly, the makers of colored lantern slides for illustrated songs have started a movement to band themselves together for mutual protection against pirates.

A. L. Simpson, in speaking to the editor, said:

"Organization of the slide makers for self-preservation has become a necessity. Pirates are rapidly taking our profits away in spite of our every effort to defeat them. Why, if we sold all the colored slides of the songs we have illustrated, a plant four times the size of this would not suffice to turn out the work.

"No other business is so subjected to the abuse of theft as ours. We have copyrighted our slides, but the copyright markings are removed, and our orginal works reproduced and sold at a reduced price in wholesale lots. We are considering a scheme of registering a trade-mark and making this an ineffaceable part of each slide. We anticipate some opposition from music publishers, who may consider the presence of the trademark, however small, a defect in the pictures, but if we, as an association, decide to take this course, this opposition will not amount to much.

"To illustrate how serious our difficulties are, I might mention a rather recent incident: I was commissioned to illustrate an Indian song. I secured the services of the Indians in the Hippodrome show, together with an interpreter, and took them out of town for a day, hiring a camp outfit and feeding all these people as well as paying railroad fares. The initial cost of those two dozen or so negatives amounted to $500 or more.

"The slides were scarcely on the market when a pirate reproduced them and undersold me. My price was $5. His was $4 and less. You may easily imagine where I came in. Not alone this, but his reproductions were so bad that a number of consumers who saw them and supposed they were the product of my factory received a false impression that might have done me serious injury.

"In New York there are about half a dozen slide-makers who

do original work. They have their own photographers, who pose their own groups, take their own original negatives and create color schemes. Against this there are a dozen manufacturers who never see an original negative, and wouldn't know what to do with it if they did. These concerns are the pirates. They wait for a real manufacturer to place a song series on the market and then reproduce it, sometimes taking title, slide and all.

"The orginal cost of these stolen pictures is about the cost of an amateur's photographic outfit, and the cost of coloring by hand by the poorest paid daubers. No wonder they undersell us.

"But when we shall have organized, we will systematize the business and arrange for distribution of goods in such a way that these methods will no longer be tolerated."

SUNDAY IN NEW YORK.

Are illuminated views produced by stereopticon slides moving pictures?

Again, if such views are moving pictures are they forbidden by the Penal Code when accompanying a lecture, sacred or educational?

These two questions are now being considered by Magistrate Wahle as a result of the lecture on Panama delivered by John Floyd Hume twice Sunday, December 22, in the Colonial Theater.

Rigidly following Commissioner Bingham's instructions after being given the Corporation Counsel's opinion on the Doull ordinance, Police Captain Farrell advised the management of the Colonial that Mr. Hume must not show any moving pictures.

Percy G. Williams, proprietor of the Colonial, insisted that the stereopticon views accompanying Mr. Hume's lecture didn't violate the law. Captain Farrell finally permitted the stereopticon slides to be worked, but summoned to court Mr. Hume, David Robinson, manager of the theater; Edward O'Neil, the treasurer, and W. Springer, the operator.

In court Monday Magistrate Wahle adjourned the case so that the police could be represented by a lawyer.

December 26 William E. Murphy appeared as counsel for Captain Farrell, and William Grossman for those summoned in his capacity as attorney for the Sunday theater managers.

Captain Farrell asked Magistrate Wahle for warrants, and described the pictures shown by Mr. Hume. Policemen in uniform and a railroad train were among the views. The court asked if these were moving when shown, and Captain Farrell said they were not.

Mr. Murphy contended that an exhibition of pictures, such as Mr. Hume gave, was distinctly forbidden by the Penal Code. No ordinance, he contended, could therefore permit such pictures to be shown.

The managers are willing to concede that stercopticon views are identical with moving pictures under the law, and on this issue seek to make a test case. Mr. Grossman asserted that such pictures are not forbidden by the Penal Code and are permissible under the Doull ordinance.

Magistrate Wahle requested both lawyers to submit briefs, and announced that he would give his decision in a week.

* * *

Gustavus Rogers, counsel for Sol Brill and William Fox, proprietors of moving pictures at Nos. 700, 889 and 1155 Broadway, Williamsburg, asked Justice Carr, in the Supreme Court, Brooklyn, recently to adjudge Police Commissioner Bingham, Deputy Commissioner O'Keeffe and others of the Police Department in contempt of court for alleged violation of an injunction granted by Justice Marean against interfering with the shows.

Mr. Rogers tried to show that in taking the names and ages of some of the spectators at the Sunday performances the police had frightened away persons who were afraid of being called upon as witnesses.

Assistant Corporation Counsel Edward Lazansky argued that the police had done nothing to violate the injunction.

* * *

First fruits of victory of the Moving Picture Association were seen Saturday, December 28, when Supreme Court Justice Greenbaum issued the very unusual writ known in legal phraseology as a "Bill of Peace," directing the police to refrain from disturbing moving picture shows and so-called sacred and educational lectures on Sunday.

The "Bill of Peace" is known also as an "omnibus injunction," as it applies not only to the person who obtains it, but to everybody in the community who is similarly situated.

The writ was obtained by Lawyers Gustavus A. Rogers, Thomas Gilleran, McDonald & Bostwick and Stephen B. Rosenthal in behalf of sixty-one members of the Moving Picture Association.

This association has 110 members, but it was not deemed necessary to name all in the application in view of the fact that all moving picture shows in the city would be protected, even though the "Bill of Peace" had been obtained by only one.

There are in the city between 400 and 500 moving picture shows.

In dicussing the writ, Justice Greenbaum said to the lawyers: "The writ applies to every exhibition of this kind, whether it is sacred or educational, so long as it is moral."

Submitting letters from the late Archbishop Corrigan, Archbishop Paul, of Montreal, the Archbishop of Quebec and Lord and Lady Aberdeen, commending her moving picture exhibition of the Passion Play, Comtesse Marie d'Hautenois to-day obtained from Supreme Court Justice Greenbaum an injunction restraining the police from interfering with her exhibitions in Sixth avenue and in Broadway.

The Comtesse alleged in her petition to the court that she was a devout Roman Catholic and would allow no exhibition that was not perfectly moral.

She said she had invested $60,000 in her moving picture business and has a daily expense of $110.

She was represented by Lawyers Franc, Neuman and Newgrass, of No. 43 Cedar street.

* * *

There will be an open Sunday, was the declaration of Police Commissioner Bingham after he had received notice of seventy-nine injunctions issued by the Supreme Court prohibiting the Police Department from interfering with the operation of various moving picture shows.

"The Police Department will obey these injunctions," said Commissioner Bingham. "I don't know what to tell my inspectors to do, so I am not going to tell them to do anything. Theaters and other places of amusement will not be interfered with by the police."

* * *

On Monday, December 30, William E. Murphy, of the Police Department's legal bureau, told Magistrate Barlow in Jefferson Market Court to-day that he believed the Doull ordinance invalid because it conflicts with the Penal Code. Miss Mattie Thompson, of No. 2762 West Third street, Coney Island; Morris Bernard, of No. 157 Suffolk street, and Barney Archer, of No. 50 East One Hundred and Fifteenth street, were before the Magistrate charged with running the Comedy Theater, at No. 46 East Fourteenth street, on Sunday.

"Your honor," said Mr. Murphy, "the Penal Code covers these cases, I believe. I am about to submit briefs to Magistrate Wahle in Yorkville Court on this point, and I should like to have the case adjourned so that I can prepare one for you. I don't think the Board of Aldermen can repeal the Penal Code."

Magistrate Barlow accordingly set the hearing for Friday, when Magistrate Kernochan will consider the case.

* * *

On Sunday, the police, under injunctions issued Saturday by Justice Greenbaum, were restrained from interfering with scores of "sacred and educational lectures illustrated by stereopticon views and moving pictures." Managers of vaudeville shows were forced to live up to the letter of the law and gave exceedingly tame performances.

Nearly all the promoters of moving picture entertainments availed themselves of the injunction privilege and their houses were packed. The fine weather brought out thousands of citizens, and the penny arcades were also well patronized. The police were on hand to see that the sidewalk "barkers" kept their peace and that phonographs were shut off.

The real sufferers were the vaudeville managers. They were forced to make up their bills of singing, talking and instrumental acts in which the performers wore street costumes. In most cases the attendance was light and it was a lucky house which did not lose a substantial sum.

"I will give the public just two more chances to patronize my concerts," said one of the older managers. "If there is not a big advance in the sales in that time I am going to *close* up on Sundays. My receipts have dropped $700 a night since the decision of Justice O'Gorman closing us up on the Sabbath, and the other managers are in the same boat. The public used to get fine entertainments Sundays, and it will not stand those we are forced to give now. You can't blame them, either."

Several other managers are thinking of closing on Sundays. As the contracts now stand, performers practically work Sunday nights for nothing. Thus the Sunday concert receipts have been "velvet."

* * *

December 30.—Justice Butts upset the Aldermanic ordinance known as the Doull act, modifying the Puritanical Sunday closing law. He ruled that the Aldermen have no authority to amend the Penal Code, a law of the State.

Joseph M. Goldstein, the proprietor, and Harry Rosen, the operator of a moving picture show at No. 435 East Houston street, were brought before the Magistrate for violating the

KALEM FILMS

(THE NEW LINE)

THE MERRY

WIDOW

Have you seen the Merry Widow?

No?— Can't get seats?

What would you say if you had it for your Nickelodeon?

Can't be done? Exclusive rights?

GUESS AGAIN.

The Kalem Company has a 1,000 ft. production, **done by the original Viennese Cast as follows:**

Die Lustige Witwe.

(THE MERRY WIDOW)

Operetta in three acts by Victor Leon and Leo Stein.
Music by Franz Lehar.

CAST OF CHARACTERS:

Baron Mirko Zeta, pontevedrinischer Gesandter in Paris. — **Curt Manthey**
Valencienne, seine Gemahlin . . . . — **Charlotte D'Avis**
Graf Danilo Danilowitsch, Gesandtschafts-Sekretaer, — **Mary Lange**
Donia, eine junge Witwe . . . . . — **Nelly Morena**
Camille de Rosillon — **Max Katzer**
Vicomte Cascade — **Otto Boedecker**
Raoul de St. Brioche — **Franzosische Cavaliere** — **Willy Schoeller**
Kromow, pontevedrinischer Consul . . . — **Theodor Wittels**
Olga, seine Gemahlin, ... — **Dalios Margit**
Njegus, Gesandtschafts-Kanzlist bei Zeta . . — **Karl Schrader**

Accompanying the film will be **a complete musical score** synchronized with the pictures.

Remember! this is the first time such a feat has ever been attempted in moving pictures—the reigning success of the country, the grand New York production about which everyone is talking—condensed into a version which can be put on by any house using a pianist and a singer.

No extra charge for this big attraction.

Every Rental Bureau will have a dozen copies or more.

GET IT FIRST!

KALEM COMPANY, Inc.
131 W. 24th STREET (Telephone 4619 Madison) NEW YORK CITY
Selling Agent, **Kleine Optical Co., 52 State St., Chicago**
London Agents: **Urban Trading Co., 42 Rupert Street**

Sunday law and were fined $5 each. They exhibited a series of pictures Sunday depicting the "Midnight Ride of Paul Revere" and "Mother's Prayer." Their counsel contended the show was within the meaning of the Doull ordinance.

Magistrate Butts heard the case at length and then wrote out his decision, which he read from the bench as follows:

"The question before me is: Has the section 265 of the Penal Code, of this State of New York, been repealed or modified in any way by the Doull ordinance? There is no doubt as to the meaning of this section. All exercises and shows, among other things, are prohibited on Sunday.

"I hold the exhibition of moving pictures by the defendants on Sunday, the 22d day of December, 1907, to be a 'show' within the meaning of the said section 265 of the Penal Code, and they must be found guilty of violating its provisions, unless the said Doull ordinance has changed the law of the State relating to shows or exhibitions on Sunday and has authorized such an exhibition or show as that exhibited by the defendants on Sunday, Dec. 22, 1907.

"This question at once presents itself: What right, power or authority has the Board of Aldermen of the city of New York to repeal, amend, modify or in any way change any law of this State? Said board has no such power.

"The provisions of the Doull amendment are clearly inconsistent with section 265 of the Penal Code. The said amendment is therefore absolutely null and void."

PICTURE MEN'S BOOKING AGENCY.

The nickelets and moving picture places about New York, which only recently began to add vaudeville acts to their programs, are not slow in making the next step in their development into an organization.

A dozen or fifteen have combined into a cohesive booking circuit, and all together play in the neighborhood of fifty acts a week. James Barry, manager of Local No. 1, Actors' Union, supplies the attractions.

Each act is called upon to do about six minutes for a turn, and shows from three to six shows a day. The places in the miniature theater circuit are within a radius of twenty miles of City Hall, from Long Island to Yonkers, and some of the acts play the whole chain.

* * *

NEWEST PICTURE SHOW OPENS.

The Unique, the newest and easily the handsomest popular priced vaudeville theater in the city, opened Saturday night, on East Fourteenth street, opposite the Academy of Music. It occupies the building formerly known as "The Alhambra."

This week the entertainment furnished consisted of three moving picture reels and illustrated songs, for an admission fee of 10 cents. When the house is in running order two or three vaudeville acts will be added. The manager of the place, Wm. A. Brady, who also operates the Comedy Theater, a similar establishment on Fourteenth street, is in negotiation with the Actors' Union to supply the attractions.

The interior of the Unique is elaborately decorated in red and gold and seats are provided for close to 1,200 persons. The show is continuous. It is said its owners have in mind the scheme of building up a considerable circuit in Greater New York.

* * *

FIRE CAUSES SCARE IN MOVING PICTURE SHOW.

Fifty Women and Children Run to the Street, and Damage is $25.

For several minutes December 26 there was considerable excitement in a moving picture theater at No. 588 Hudson street, when a fire was discovered near the machine. It was extinguished with very little damage.

At the time there were about fifty women and children in the place. A small boy saw flames about the machine and immediately shouted "Fire!" The audience made a rush for the exits and was in the street long before the fire apparatus arrived. Only a Minimax extinguisher was used in putting out the blaze, which did about $25 damage.

* * *

From Cleveland, O., we hear some fifty moving picture show men, meeting at The Hollenden last week, formed an organization, manufactured a little "lid" for themselves, resolved out of existence all features of the business which they thought would displease the people or the chief of police and adjourned in a highly edified mood.

Then they sent a committee, consisting of Proprietors Bullock, Somers and Cole over to tell Chief Kohler what they had done. The chief was pleased, too.

Here are some of the features of the regenerated kinetoscope: No vaudeville acts between films, the shows to be only devoted mechanically to the pictured drama; nothing naughty or even

suggestive; no pictures of bandits or burglars or hold-ups or other incentives to crime.

"That's fine," said the chief, when the committee outlined its plans to him. "If you live up to that, we will be satisfied. I don't want to keep my men over at your places watching the pictures. I've got other work for them. And I'm not trying to run your business for you. You ought to know enough to run it yourselves," he continued. "If things are not all right, I shall close up the places that are wrong.

"Personally I've no objection to shows being open on Sunday. If you will provide a clean, interesting happy way for the people to spend an afternoon I shall be glad of it."

* * *

A St. Louis, Mo., correspondent sends the following as a good advertisement for the Pictorium:

Despite the combined efforts of the W. C. T. U. and the ladies of the Society for the Protection of the Purity of the Home, who had appealed to the Mayor, the Chief of Police, the State Attorney at Edwardsville, and to all good citizens generally to prevent it, the widely advertised raffle for a baby came off as planned in Granite City.

The scene of the raffle was the stage of the "Pictorium," a moving picture exhibition on State street, and the drawing took place at 9 o'clock. The management announced last Saturday that every patron who purchased a ten-cent ticket of admission to the show during the week would receive a numbered coupon entitling the holder to a chance for the baby. The baby, they assured patrons, would be chubby, blue-eyed and young.

This announcement was received with indignation by the ladies of the city, who denounced the affair as worse than slavery, a traffic in humanity that should not be tolerated. Mrs. J. L. Mansbeaker, superintendent of the Purity Home, with Mrs. H. F. Butler, president of the Granite City W. C. T. U., and Mrs. Mattie Redin, got busy with the Chief of Police, the Acting Mayor and prominent members of the W. C. T. U., and citizens, and appealed to them to take steps to prevent the raffle. She telephoned the State Attorney at Edwardsville in regard to the matter also.

Meantime the city officials and members of the W. C. T. U. conferred with the managers of the show, who refused to call off the raffle. They said they had consulted their attorneys and had been informed that they had a legal right to conduct the raffle. As a last resort, Mrs. Manspeaker and another lady purchased tickets for the show, intending to use them as evidence of the raffle, in the legal proceedings they had determined to institute if the management carried out its programme.

News of the feeling of the ladies against the proprietors of the show, and of an expected clash with the police, spread through the city, and when the hour for the raffle arrived last night the Pictorium was jammed with an expectant throng, while scores outside clamored for admission. Acting Mayor Maserang, Chief of Police Shepherd, and a dozen policemen were present, and many ladies were in the audience.

At 9 o'clock Mr. Fowler, one of the managers, appeared on the stage and announced that ticket No. 30486 had won the baby. He asked the holder of the lucky number, if present, to step on the stage and receive the baby.

Linford Anderson, better known as "Chuck" Anderson, former Chief of Police, arose in the audience with a yell, and, waving a ticket over his head, declared himself the winner.

A deafening cheer arose from the crowd as "Chuck" picked his way to the stage. At the same instant an attendant wheeled onto the stage a handsome willow crib, in which, smuggled under a profusion of pink coverlets, lace and ribbons, reposed the baby.

Fowler lifted "Chuck" onto the stage, led him to the crib and lifted the little thing into his arms. "Chuck" gave a wild yell of horrified surprise, opened his arms, and the next instant the baby—a baby pig—bounced from the stage onto the floor of the hall, and, squealing vigorously, was circling madly among the audience.

In an instant the crowd of men, women and children, screaming and shouting, was engaged in a frantic pursuit of the porker. It was finally cornered and turned over to its new owner.

If there were any ladies of the W. C. T. U., or Society for the Protection of the Purity of the Home present, they made their exits without making their identity known.

* * *

Jefferson, Ia., will have a permanent moving picture show from now on, Mr. George Wick, of Omaha, having leased the former bowling alley building on the east side for the term of one year. His wife is an expert pianist, and special music will accompany the photographic exhibition. The price of admission will be ten cents.

* * *

"Acme" is the name chosen by Manager J. L. Herbold, of

NEW ESSANAY FILM

The BELL BOY'S REVENGE

DESCRIPTION

This picture is one continuous hearty laugh, the story and the plot so simple that the humor in the film is at once seen, and it appears so comical that laugh upon laugh will ensue from even the most gloomy; and it furthermore teaches the moral that you should never fail to tip the bell boy. This little oversight on the part of the hotel guest causes all the trouble.

An Irishman not being up to the custom refuses a tip to the bell boy who has carried his baggage to the desk. The boy swears revenge. Finding out the number of the room the Irishman has been assigned to he quickly rushes up stairs and changes the number on the door, putting the number of the Irishman's room on the door of a very athletic young lady's room, and of course when he enters the room she goes for him, and then everything happens; she chases him all over the hotel, up stairs, down stairs, through bed rooms, over tables, and everywhere, until finally he leaps through a window, just as two pursuers seize him by the trousers.

Length about 385 ft. Price 12c. per ft. Code, Boybel

A CLEAN, CLEVER COMEDY PICTURE

A REAL LAUGH PRODUCER

READY NOW

Ready January 4th

"THE FOOTBALL CRAZE"

A SCREAM

Essanay Film Mfg. Co.

501 Wells St., Chicago, Ill.

the South Mill street, New Castle, Pa., moving picture show, from among the many names suggested during the recent competition. Miss Lena Winternitz, of Croton avenue, was the winner of the prize of a season's ticket offered for the most appropriate name, and from now on the place will be known as the Acme Theater. The building has been completely renovated and refitted.

* * *

The Girard Moving Picture Co., operating the Palace, in Mechanicsville, is playing to big houses, and Mr. Girard can well thank Bill Budro, his manager, for his increase in business, as Bill is a popular fellow of that place.

The Art Theater, of the same place, is doing a nice business.

* * *

Mr. Ed. Murphy, of Auburn, is now manager of the Novelty Theater, in Troy, N. Y., and is one good all-around fellow and a good hustling manager.

He was formerly connected with the Cincinnati base ball team and was one of the best pitchers that ever held that position.

He is a member of the Auburn Lodge of B. P. O. Elks; that accounts for his goodfellowship.

* * *

Mr. A. Nathan, formerly of the People's Vaudeville Co., of New York City, in which Dave Warfield the actor is interested, opened the Star in Schenectady about October 1. Mr. Nathan is a thorough moving picture business man, and has the name of having the brightest and most distinct light on the curtain in Schenectady. His place is being remodeled to accommodate the increasing trade.

* * *

The managers of the five-cent moving picture theaters in Troy, N. Y., held a meeting in the offices of the Imperial Moving Picture Co. and decided to keep their places closed on Sunday evenings. They would have been doing business on Sundays yet but the last man to open a five-cent theater in Troy insisted against all pleadings on opening his place on Sunday afternoons. That, of course, aroused the church, as they claimed it kept the Sunday school children away from Sunday school.

The newspapers here have taken the matter up and are going to print coupons, allowing the people themselves to vote yes or no. Forward the ballots to the newspaper offices, they in turn separating the votes and sending them to the aldermen of the respective wards, publishing the votes sent in day by day.

In that way the people at large will decide whether the moving picture theaters will open or not on Sunday evenings.

* * *

Among other things that help to make Manchester, Ia., an up-to-date town is the installation of a ten-cent theater. This little amusement house will make a specialty of moving pictures and illustrated songs, and will give as clean and neat a performance as can be seen in any large city for the same price.

Mr. H. Allen, the manager, is sparing no pains in making this theater one of the best. He will make three changes of programme a week and will be open afternoon and evening, excepting Sundays.

* * *

RAPID WORK BY PHOTOGRAPHERS.

Developing and Printing Pictures for Cinematograph Displays

From the London Daily Mail.

As regards the rapidity with which daily events can be photographed and shown within an hour or two to the general public, the following account of the arrangements made for the Grand National 1907 race will suffice to give some idea of this: Six taking machines were at work on different points of the racecourse and a special van was in readiness for the films to be developed while en route for London. The moment the race was over the train started, and while running full speed homeward the operators were hard at work developing. Indeed, not only were the films developed but they were washed and dried on a special mechanical drum.

On arrival a motor car in waiting carried the film quickly to the printing establishment, where 520 feet of it was printed on to the positive film. As soon as this was dried it was rushed off to the Alhambra, Empire and Oxford Theaters and shown to an almost incredulous audience. When the final cup tie was played at the Crystal Palace a motor car drove the film to London, and within three hours a cinematograph display of the match was given.

The royal wedding, which took place recently at Wood Norton, was another occasion on which remarkable celerity was displayed by the energetic cinematographers. The bridegroom and the procession were photographed with apparatus which had been perfectly adjusted beforehand. The moment the necessary photographs were secured the films were rushed through at breakneck speed, and, as is well known, the wedding ceremony was shown to Londoners on the evening of the same day.

NEW

ESSANAY FILM

THE FOOTBALL CRAZE

DESCRIPTION.

We hear from all reports that the people are still laughing over our recent comedy success, "Bell Boy's Revenge," and for fear it will subside we now forge to the front and put them in renewed convulsions with what we think will be the greatest laughing picture of the year, "The Football Craze." For a long time we have thought that a good satire picture could be gotten up on this popular game, and we got it. In fact, everybody gets it, and it is an over-energetic crowd of football players that gives it to everyone. The game starts off in an open lot, and it finishes every place; that is, they follow the ball, and that seemingly harmless piece of pigskin is not particular where it lands, when it is kicked into a Jew peddler, into a Dago with statuary, another selling balloons, a man's nice new hat, and a flirty policeman; all these unlucky ones get the full force of the ball. The wild maniacs who are after it, not being content with kicking the ball into everyone's face, send it spinning through open windows and doorways, followed by the players. A man getting shaved, a woman having her photo taken, a family eating dinner, an artist painting a masterpiece and a couple making love in a cab—all are rudely handled when the Rah Rah boys come after the ball. It accidentally enters these various places, and finally the ball is doomed, as it happens to be kicked in the path of a vicious bulldog, who immediately grabs it and starts off. After leading the players a merry chase, he escapes and proceeds to tear the ball to pieces.

Length about 650 ft. Price 12c per Ft. Code, Ballfoot

FOOTBALL IS A "KICKING" GAME AND YOU'LL BE KICKING YOURSELF IF YOU DON'T GET IN ON THE FIRST SHIPMENT OF THIS PICTURE.

Order by Early Mail. This is a Live One

Ready Saturday, Jan. 4

ESSANAY FILM MFG. CO.

501 Wells Street, Chicago, Ill.

Film Review.

The latest production of Biograph is "Professional Jealousy." Two young ladies, members of a dramatic stock company, are rivals for stellar honors. One of the fair charmers seems to have had things her own way, until during a performance of "Darkest Russia" the other completely eclipses her histrionic sister. Storms of applause reward her efforts, and when called before the curtain a shower of floral tributes fall upon her. This is viewed with cringing odium by the heretofore public's pet. The new star proceeds to the dressing room, literally buried under a mass of flowers. When she enters, the dethroned queen pounces upon her, tearing the invidious bouquets to shreds, and the two women struggle and fight furiously until the manager enters and separates them. The story is a thrilling one, with recurring ripples of comedy to brighten it.

"The Days of '61" is the last production from Kalem Company. Outside an old Colonial cottage, seated in the midst of a rose garden, is an old lady, knitting. The warm atmosphere sends her off to sleep, and in her dreams she goes back to the stirring times of '61, when she is chosen as sweetheart to one of the brightest of boys at a husking bee, making her the happiest of the maidens. Her happiness is soon blanched, for there comes a call to arms, when every citizen who has his country's interests at heart shoulders musket and goes to fight for "Old Glory." The parting of the lovers, the bidding good-bye of friends, the marching to war, the giving of a rose, are all stern duties that try the heart and nerve of a soldier. Then we see the fighting line in grim array, the ambush, the powder mine, the storming of the hill, the fight, capture of the gun, and final victory. Then follows the soldier's return, wounded, bearing the scars of a hundred fights, yet proud to wear the medal given by a grateful country. The affectionate greeting, and wedding. Then a step on the gravel wakens the old lady, and she rises to receive the kiss of her husband, who proves to be still the lover as of old, and the dream is over.

"How the Masher Was Punished" is Lubin's latest. A lady is molested by a masher. She calls her husband. He is just going to turn the masher over to the police when a funny idea strikes him. He makes the masher sign a paper that he will do everything the husband may ask, until released. When the irate husband meets the masher at the barber shop he commands him to have his moustache cut off and his head shaved. When he meets him in company with ladies at a dinner he makes him dance upon the dinner table. On the street he makes him ride in a boys' automobile, etc., etc. At last when the husband thinks the masher fully punished he releases him of his contract to the great relief of the masher, who will not forget so easily the lesson he received.

S. Lubin's latest subject is entitled "Through Darkness to Light." The daughter of a rich merchant walks arm in arm with her lover towards the big mansion, when out comes the father and orders the lover away. The father introduces an elderly merchant to his daughter. She refuses his proposal of marriage. The father scolds his daughter, but she remains firm. The lover writes her a message, inviting her to run away. She meets her lover, who drives her to the parson's house, where they get married. The daughter then sends a message to her parents, advising them of their marriage. The mother pleads for the daughter, while the father refuses forgiveness. Three years have passed, and we see the young couple in a modest little home, happy with a child. The young man puts on coat and hat, kisses wife and baby and leaves for his laboratory. The young chemist at work in his laboratory; he is experimenting with a new invention; suddenly a terrific explosion occurs, burning the chemist's face and eyes. While the husband is unable to work, the faithful wife supports the family. She is sewing to earn a living for herself, baby and husband. While the little girl goes out to purchase groceries, she loses a penny, and in picking it up, is run down by an automobile. The occupants of the machine inquire for the little girl's address and bring her home. Great surprise of the old couple when they find their daughter to be the mother of the little girl. Reconciliation between daughter and parents. While the automobile brings the mother and daughter to their palatial home, the father brings the young husband to the hospital, where he is operated upon and his eyesight restored. Great rejoicing at the old home over the return of the daughter. The son-in-law is accepted with open arms and the family happily reunited.

Pathe Freres issue "The Tulip." In a bower of giant tulips a boy and girl practice flower magic. They cause flowers and buds to open and human forms to issue therefrom, and on the black background of the wonderful garden there appear myriad flowers, in the center of each of which is a smiling feminine head. Tableaux showing pretty girl and flower effects are plentiful and the film winds up with a burst of multicolored flame, which shoots in fiery splendor from leaves and petals.

And "The Shrimper." A fisherwoman is seen going from her home to the seashore; while on her way she is accosted by a strange, well-dressed gentleman, who attempts to offer her indignity, but she teaches him quickly that he should not lose respect for people because they are not well dressed. In the next picture the man is seated at the seashore with a finely dressed lady, a little boy playing nearby. While they are thus engaged the lad wanders out on a stringpiece, far out into the water, and there he trips, falling into the billows. He floats about helplessly, unable to attract attention from the shore. Now his mother misses him, and soon she sees the tiny form far out, clinging desperately to a log, afloat. She and her male companion run about for aid excitedly, the latter fearful about trying a rescue. They come upon the shrimper woman, and she promptly goes to their aid. She strikes out among the huge breakers and reaches him after a hard struggle; then with her added bundle she swims back, where eager hands help her ashore.

The incident closes and the last scene shows the shrimper couple at the door of their hovel, quietly engaged, one knitting and the other feeding chickens, when another couple, well dressed, come upon the scene. They have with them the boy whose life had been saved, and all three are warmly welcomed into the house by the fisher couple.

And the "Dog and His Various Merits." This film shows the many means of utilizing the different faculties of different breeds of dogs. The first shows the pointer at work in the field, his huntsman-master bringing down a rabbit, which the dog promptly retrieves. Another species of canine is next shown enjoying himself, incidentally utilizing his strength in the turning of a treadmill grinder, the wheel of which goes round as he runs on its ribbed inner side. The work and duties of the crippled mendicant's and then the polland milkman's dog are demonstrated, after which the noble shepherd dog is seen rounding up a large flock. Now is demonstrated the manner in which the game poacher has his animal trained. From his concealment in a bush he turns his fine dog loose, and the animal dashes into a lake where a duck is floating at ease. The bird attempts to outswim the canine, and a sharp chase takes place, but the dog is swifter; he soon seizes his prey, and carries it to the poacher, who places it under his coat and makes off. The last picture shows the game fox terrier engaged in conflict with a large red Reynard. He secures a powerful grip on the fox's throat, and pluckily holds on until his larger victim is lifeless. The last picture shows a hunter teasing the little terrier by prodding him with one paw of the carcass of the fox.

Selig puts out "The Two Orphans," originally a French production, and which has been acclaimed with triumphant success in every civilized country under the sun as one of the most successful and heart-stirring dramas ever staged. The story of the play is too well known to necessitate any extended description; it deals with the fortunes and misfortunes of the two orphan girls, one of whom is blind, who come to Paris with the idea of making their fortunes. Act I. opens with a beautiful view of the River Seine in the background and shows the arrival of the blind girl and her sister. They encounter an old hag who makes her living by begging and worse practices, and who has two sons, one a cripple who makes a poor living as a scissors grinder, the other a vagabond who lives on what he can steal. The girl who has her sight attracts the attention of a libertine nobleman who causes her abduction, leaving the unfortunate blind girl at the mercy of the hag, who persuades her to accompany her to her lodging with a view of compelling her to sing and beg on the streets. Act II. introduces a gay scene. Nobles and ladies of the French Court are enjoying themselves when one of the men boasts of his capture of the girl who has been abducted. She is brought in and appears greatly frightened by her surroundings. One of the noblemen objects to the manner in which the girl has been treated, and high words ensue which lead to a duel, resulting in the death of her abductor. Act III., a street in Paris during a severe snow storm. The hag is seen compelling the girl to beg from passersby. Whatever money is obtained in this way is at once appropriated by her taskmistress, who departs with her youngest son, leaving the cripple and the blind girl together, between whom an affecting scene takes place, each offering words of comfort for the other's affliction. Act IV., the girl who had been abducted and rescued is seen at work in her humble lodging. She is visited by her deliverer and one of the elder court ladies, but while conversing with them she fancies she hears in the street her sister's voice and sees her pass through the snowy street before her mental vision, accompanied by the hag and her two sons. She attempts to rush out to join her sister, but is stopped at the door by the gendarmes, and being arrested for a supposed crime is conveyed to the prison of St. Sulpice. Act V., a most realistic presentation of the interior of the female pris-

on in which the girl just arrested appears with others in the garb of the inmates of St. Sulpice. Through the generosity of one of the other inmates and the kindness of the Lady Superior in charge, she obtains her pardon and at once leaves to renew her search for her sister. Act VI., the interior of a garret, where are lodged the hag, her victim and her two sons. The hag abuses the unfortunate blind girl and drives her from the room before the entrance of her sister, who has been traced to the place. The sister sinks onto a rude bed and, overcome by weariness and grief, falls into an uneasy sleep. The hag and her son leave, and the blind girl re-enters the room. By some mysterious attraction she recognizes her sleeping sister and the two are joyfully reunited. The woman and her son again enter and try to separate the girls. A fight ensues between the cripple and his brother, the former trying to champion the cause of the girl, in the midst of which the gendarmes arrive on the scene, accompanying the nobleman who rescued the elder girl, and the court lady. The hag and her villainous son are placed under arrest and the other characters are made happy as is their due.

And "The Four-Footed Hero." Nature fakes and nature fakers have given rise to much acrimonious discussion of late, but the instance of animal sagacity, courage and devotion shown in this film should satisfy the most skeptical that all extraordinary animal stories are not fakes, and all will agree that the intelligence displayed by our four-footed friend reaches almost beyond the realm of instinct, and very nearly approaches reasoning power. Animal and child pictures are always popular, and the combination secured in this with the intensely exciting interest engendered by the rescue of the child from the burning building will make this picture successful beyond all previous records and cause a widespread demand for it throughout all parts of the country. The opening scene is a pretty interior, showing the home of the little girl where she is playing with her four-footed companion and friend, an immense St. Bernard dog. Her nurse dresses her for the street and she goes out accompanied by the dog, who walks beside her carrying in his mouth a basket intended to hold the little girl's purchases at the store to which she is going. They visit the store together, the dog carrying the basket in his mouth, and return home to be affectionately welcomed by papa and mamma. We next see our little friend being tucked into bed by "nursey," an affectionate farewell is given to the dog, and next her parents, who are going out to spend the evening, come in to bid her goodnight. They are seen to leave the house and the little girl is left alone save for her nurse and the ever faithful dog. In the meantime the nurse receives a visit from her young man and has a "lovely time" entertaining him. His cigar apparently does not draw well and he takes another, throwing away the "stub" without the precaution of extinguishing the light. After this, following the example set by the child's parents and apparently quite oblivious of her duties, nurse leaves the house with her lover to spend an evening at the theater, and only the dog remains to guard the now sleeping child. Slowly it is seen that the lighted cigar carelessly thrown away is doing its deadly work, smoke is seen to be working its way through the house in gradually increasing volumes, and now the dog becomes aware of it and is plainly very distressed and uneasy. He runs upstairs to the sleeping apartments and tries hard to effect an entrance into the child's room, but without success, and seeing it is useless to waste further time he tears downstairs and out on the street, where he finds a policeman. Almost speaking, he induces the policeman to follow him to the nearest fire-alarm box and plainly urges him to call the fire department. This is done and the gremen are soon on the scene with the dog in attendance, who contrives to direct them to the window of the apartment in which the child is sleeping, and none too soon, for the flames and smoke are already pouring from the building. A ladder is put in position, which the fire laddies quickly scale, followed by the dog, whose excitement enables him to perform feats which he could not otherwise accomplish. Knowing the way the dog rushes into the child's room, who, awakened and terrified by the smoke, has hidden her head under the bed clothes and is on the point of suffocation. The dog seizes the child by the night robe and contrives to drag her from the bed, next across the room and with all care and gentleness, and finally down the stairs and through clouds of smoke which would stifle and overcome many a man. At length the bottom of the stairs is reached; in the meantime the firemen have broken down the door and the child is brought out to the street and restored to the arms of her parents, who have hurriedly returned home on hearing the alarm of fire and are almost distracted with grief at the probable fate of their little daughter. A beautiful tableau of the little girl and her dog ends the scene, which combines more real excitement and intense emotion than has been produced by the moving picture art for a long time.

Pathe Freres issue this week:

"The Talisman (or Sheep's Foot)." The Romeo in this film is a poor young man of noble bearing who ardently loves a lord's daughter. While embracing his sweetheart he is discovered by the latter's maid, and coming to the conclusion that his case is hopeless he goes to the woods to commit suicide. The sword on which he tries to fall breaks and from a tree a fairy issues. She listens to his tale of woe and promises to help him. At a pass of her wand four imps appear, bringing with them a sheep; at the command of the fairy they throw the sheep into a furnace and soon draw forth its foot, which talisman the fairy gives to the young lover and the four imps disappear in fire. The fairy also vanishes, and suddenly there appears a huge snail, on which, with the talisman about his shoulders, the lover seats himself and is soon riding off to his sweetheart. Reaching her window, he desires to serenade her, but is without any instrument, when suddenly a huge bass fiddle appears before him, from which musicians issue. The girl is now seen on the balcony and they play for her, but the serenade is interrupted by the rival lover, who is favored by the girl's father. He is repulsed, however, and the serenaders cause the balcony to lower itself, and thus young Romeo is taken up to the window of his sweetheart's chamber. His rival, witnessing this, summons soldiers, who attempt to oust the ardent wooer. He dives through a dresser, and when they attempt to take him out they find it solid as usual. He then leads them a merry chase, disappearing frequently into the ground, which opens for him, but finally the angry father enters and orders the girl to be carried off. They take her to a large castle, where she is incarcerated behind huge doors. Her lover comes upon the scene soon after and causes the guards to fall down in terror and by magic means makes two turrets descend upon them, closing them in. Then liberating the girl, he makes off. The father and the rival pursue the couple, but they soon come to grief. In the woods they find themselves beset on every hand by huge boots and hands which kick and cuff them unmercifully, when they find themselves in a hall they are unable to liberate themselves from the columns, which begin revolving as they hold fast, bringing them nearer and nearer to the ceiling, while the couple look on. The lovers are next seen in the grotto of Sleep, where a magic influence causes them to lie down in slumber. As they sleep their pursuers enter, carry off the girl, and after taking away the sheep's foot from the slumbering Romeo they cause a huge rock to fall upon him. When they are gone, however, the fairy appears, raises the rock and brings the young man to life. Now the talisman is taken to the butcher's by the rival lover, where as soon as an attempt is made to cut it by the meat chopper he is seized with dancing fits, and soon the entire room becomes bewitched. Try as he will he cannot rid himself of the talisman, which he finally decides to eat. He places it on a griddle and soon overeats himself with the magic mutton. While he is prancing about in agony the father of the young girl enters, and seeing the foolish young fellow in such a ridiculous position, becomes indignant. Just at this time the owner of the talisman comes on the scene and is given the girl instead. The last scene shows the triumph of the sheep's foot. Shepherds and maids dance in a beautiful tableau and symbolic figures rise, surrounded by colored fire. The daring lover now takes his sweetheart for his own and all is joy and happiness.

Lubin this week issues:

"The Silver King." Wilfred Denver is ruined at the races. While telling of his loss, his wife comes and tries to induce him to return home. She is insulted by Geoffrey Ware, a former sweet-

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heart of her's. Wilfred Denver swears revenge and starts in pursuit of Ware. Spider, the gentlemanly cracksman, has gone to the Wares home to commit a robbery, and while in the act of doing so, Wilfred Denver appears, with revolver in hand. He is overpowered and chloroformed by Spider, who takes his revolver from him and places it on the table. At this moment Geoffrey Ware returns unexpectedly and is shot by Spider with Denver's pistol. When Denver comes to and discovers Ware is shot, finding his pistol with one barrel fired, he thinks he committed a murder. He rushes home to tell his wife what he had done, and she and her faithful old servant Jakes help him to escape. Denver goes to the silver fields of South America, where he eventually becomes a millionaire. During this time he has lost trace of his family. A vision reveals to him that Spider is the real murderer. He immediately starts for home. He finds his child on the street in rags. She guides him to the humble home of his wife, who is on the verge of starvation. Husband and wife are once more happily reunited. He brings his dear one to their old home, surrounded with every comfort and luxury that wealth can provide. After many disappointments, Denver finds the murderer. Spider tries to bargain with him for silence, but Denver refuses. Spider is denounced as the murderer by Corkett, one of his former pals, and Denver and his family live happily thereafter.

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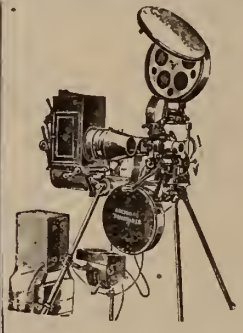

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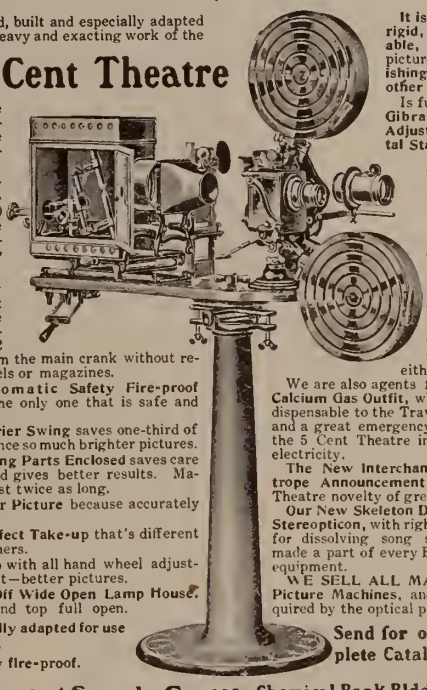

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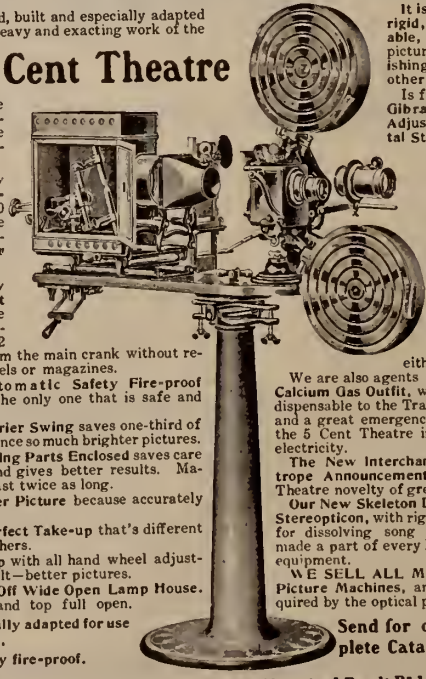

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Editorial.

The Cigarette Smoker.

Calling on a manufacturer the other day, the question of what to do with the cigarette fiend, as an operator, came to the front, and after expressing our opinion, we were informed that the representative of a trade circular, combining one or two remarks that had been made by others, was making capital out of our reports of fires and other information of like nature. It was remarked that it was bad policy for us, as the leading organ of the trade, to touch upon such subjects; that several adverse criticisms had been made as to the propriety of reporting such information; that it had a tendency to frighten off a few prospective customers, and that there was *no real danger from fires*—at least, if there was, they should be ignored, because there was no necessity for anyone to learn about them, on the principle that where ignorance is bliss, 'tis folly to be wise. This reminds us of the ostrich, which at the time of danger buries its head in the sand and imagines it is safe, forgetting its great bulky body is in full evidence to its pursuers. So long as we have the conduct of this paper, our pen will be used in the endeavor to eliminate all the folly of minimizing that which every honest man in the trade must acknowledge is a *very grave danger,* and inimical to the best interests of those who have the uplifting of the cause at heart. When our editorials on this subject are being reprinted in the fire journals and quoted at meetings of the boards of fire underwriters as being to the point; the fact that fire inspectors are writing for our opinion, and that our attitude is being endorsed by our readers, is sufficient proof to us of the need for such reports we elect to publish. The case in point that originated the above, is the recent fire in Joyland Amusement Company's nickelodeon, Hudson street, New York. Benjamin Metzger, a boy nearly seventeen years old, was at the machine, smoking a cigarette, *and the film running loose.* He throws his cigarette away, it falls onto the film, and a fire is the result of this action. But this is not all. The machine, an up-to-date one, fulfilling the requirements of the underwriters, is condemned as being faulty. Now, gentlemen, use your common-sense and ask yourselves, What does this mean? Is every machine to be again put to vigorous tests? Have you again to fight for existence? And all the work to be begun again; time wasted; acrimonious remarks made and listened to in silence. Have you to go again, cap in hand, begging the powers that be to grant you a hearing?—and perhaps be snubbed for your pains. Is it right, or just, or sensible, to treat you thus? And for what? *The folly of a boy who was smoking at work.* It ought to be made a criminal offense, liable to imprisonment, for anyone to smoke at such a time. We have advocated, and still insist, that the only solution of the problem is to license the operator, who must be over twenty-one years of age, capable of passing any test submitted to him, and a non-smoker. "Yes," said our friend, "but if you get such operators, you will have to pay them." There's the whole crux of the problem—dollars and cents—and we emphatically assert that the man who for the saving of a few dollars jeopardizes the lives of the public, is as big a criminal as the cigarette fiend he employs, and should be held to his full modicum of responsibility. Yes, it means the employment of an intelligent, capable body of men, *who know their business.* What are a few paltry dollars compared with the satisfaction of knowing there is a man, and not a boy, in the booth? Not only in the booth, but in the workshop. It is still fresh in the minds of the trade how the fire in Attorney street was caused. If not, let us recapitulate. One of the employes was rewinding film and smoking a cigarette; another employe brought three or four reels more and the smoker put his cigarette on the bench in a position for the other man to put the reels of film on to it. Result: The whole place gutted—and in a crowded tenement locality. Honestly, now, ask yourselves, can you wonder at the action of the fire underwriters? The cause you all know; the remedy lies with yourselves as above outlined. Eliminate the cigarette from among your films. And in conclusion: Don't smoke yourself when you go among your own films. It sets your employees a bad example.

Illustrating a Lecture.

By BURTON H. ALBEE.

Selecting the subject and preparing the lecture are really but a comparatively small part of the work. It is essential, as has been pointed out previously, that the subject be carefully selected and the preparation be as thorough as the lecturer is capable of making it. And yet, in an illustrated lecture, he has done only a part of his work when this is done. The illustrations, which are to appeal to the eye of the audience, are more important than some lecturers appear to think. The mixtures of good and poor illustrations, or those which partially illustrate the subject in some lectures, indicate that the lecturer had no clear idea of what he intended doing, or else did not understand the important art of making text and illustrations correspond.

Many lecturers believe they can prepare a lecture and then go to some large slide house and pick out illustrations. But judging from the botch generally made when lectures are illustrated in this way, no greater mistake could be made. Machine-made illustrations are not suitable. They show that something is wrong. The individuality, the personal selection and characteristic il-

lustration of the lecturer is lacking, and the lecture suffers proportionately. Text and illustrations must correspond, or there will be painful pauses and disconcerting breaks which will cause anything but a favorable impression.

The pictures must always be good. This doesn't mean that all must necessarily be among the best examples of art, and yet if this were possible, how much more pleasure there would be in listening to an illustrated lecture. The better the pictures are the more pleasure they will excite and the better the impression on the audience.

Far too often the pictures are not good, and when the pictures are not good and do not illustrate, the combination is about as bad as possible, and it is difficult to understand how such lecturers succeed at all. It would seem as though present day audiences would refuse to listen to them. But apparently there is no end to their multiplication. They go on and on, and in numerous instances make a success, so far as money is concerned. That better success for which everyone should strive, which is not measured by dollars, will never be reached under such circumstances.

Every lecturer who achieves success knows that the only way to make his text and his illustrations harmonize is to go over the ground personally, camera in hand. If he doesn't operate the camera himself he should direct its operation and have the pictures made to exactly illustrate his thought. It is hard work, and it means a great deal of personal inconvenience in numerous instances, perhaps in most, but the harmonious relations of text and illustrations can be obtained in no other way.

Possibly it will be maintained by some that lectures are often successfully prepared from books, which is not denied, but here the same general principles apply. The illustrations must be prepared to go with the text, whether the text be prepared from books or from a personal visit to the locality. The lecturer should keep in mind the absolute necessity of harmony.

Sometimes a lecture can be prepared from books and yet have illustrations of the scenes or incidents described made especially for it. But even then the matter of personal selection will be found to be the principal feature in the text and the illustrations. This element must be strongly emphasized or the lecture will be little more than a perfunctory statement of fact or fancy with machine-made illustrations to accompany it, a really unsatisfactory and unimpressive combination.

In making the photographs for the illustrations, assuming that the lecturer is doing this himself, extreme care must be exercised in the selection of the views. It seems an easy thing to go out and make negatives to illustrate a lecture, yet a trial of it will demonstrate beyond question that it is not easy and that much study is required to secure pictures which are really satisfactory. The camera is one of the marvels of modern times, but it has one fault which must be carefully watched—it takes everything within the field of view. The lens is over-truthful, and being wholly without artistic imagination it impresses upon the sensitive film everything, no matter how commonplace or inartistic it may be, and often the illustrations suffer seriously in consequence.

The artistic sense of the photographer, or the one who is directing his operations, must be well developed, through cultivation, or else the resulting pictures will contain many inartistic and perhaps actually repulsive objects or scenes. This applies quite as forcibly to records, of which there are necessarily a good many in a lecture, as it does to what may be termed the pictorial views. A record is a record, but there are great differences in records, and the lecturer should study art principles enough to qualify him to make or direct the making of good pictures, otherwise something will always be lacking, no matter how conscientiously one may work.

While the right way to prepare a lecture and its illustrations is as has been pointed out, there is one other way which is often followed and may be attended with reasonably satisfactory results. One may select the slides from the stock of any reputable maker or dealer and write the lecture around them. Where no other means is possible, this is permissible, and if one works carefully, good lectures can be prepared and illustrated in this way.

Very many lecturers are doing this. Probably all but very few of the vast number of illustrated religious lectures which are given all over the United States are prepared in this way. In fact, it is the only way that the average minister or Sunday school superintendent can do it. Few have ever been over the ground described, consequently they are compelled to adopt a substitute, and this method yields reasonably good results.

The work can be done well, and is often done well, yet at its best it will fall far short of the results of the other method, preparing illustrations to illustrate the text. If one can do this, his thought is not hampered and his expression can be full and free. In other words, he can develop his thought freely without regard to the limitations imposed by illustrations and make his illustrations a part of his thought. Unless this is done there can be no successful combination of text and illustrations.

Possibly lecturers will say that it is impossible to personally make, or direct the making, of the illustrations for any particular lecture, yet it will be admitted that the masters among lanternists do this. Prof. Elmendorf, Burton Holmes in these later times; John Stoddard and Henry Regan in days past. These lecturers made and are making perfectly harmonious lectures and illustrations because they personally do all the work themselves. Prof. Elmendorf has spent many hundreds of dollars upon the apparatus with which he makes his negatives, and a larger proportion of them are made by his own hand. Those who have enjoyed the intellectual treat of listening to one of his lectures and seeing the beautiful pictures with which they are illustrated, will appreciate what is meant by this harmonious combination. And the same observation applies with equal force to the admirable lectures and illustrations of Burton Holmes.

Certain limitations may prevent doing as well as might be desired, yet if a lecturer follows the general plan of these masters, and develops his own individuality in the same direction as much as possible, he will be doing the right thing and his work will be far more acceptable than it would be otherwise. Gradually he will strengthen his own individuality and style and in doing this he will establish a reputation for good work which will be worth all the effort exerted.

Argenta, Kan., has a moving picture show which is said to be the equal of any in the country. The Enlow Wright Amusement Company opened the only show in Argenta this week. It is a high-class attraction in every respect. Separate accommodations are to be provided for white and colored people. A large variety of films is to be shown, and none will be allowed to become old. Constant change is to be a feature of the exhibit.

* * *

In Whitehall, N. Y., Smith Brothers, of Saratoga Springs, who operate moving picture shows in Saratoga, Schenectady and Glens Falls, under the name of the Wonderland Circuit, have leased the Smith-Millet Building on Canal street, and are making preparations to begin business, opening about January 6.

The Nickelodeons.

By Joseph Mendill Patterson (in the *Saturday Evening Post*).

Three years ago there was not a nickelodeon, or five-cent theater devoted to moving picture shows, in America. To-day there are between four and five thousand running and solvent, and the number is still increasing rapidly. This is the boom time in the moving picture business. Everybody is making money—manufacturers, renters, jobbers, exhibitors. Overproduction looms up as a certainty of the near future; but now, as one press agent said enthusiastically, "this line is a Klondike."

The nickelodeon is tapping an entirely new stratum of people, is developing into theatergoers a section of population that formerly knew and cared little about the drama as a fact in life. That is why "this line is a Klondike" just at present.

Incredible as it may seem, over two million people on the average attend the nickelodeons every day of the year, and a third of these are children.

Let us prove up this estimate. The agent for the biggest firm of film renters in the country told me that the average expense of running a nickelodeon was from $175 to $200 a week, divided as follows:

Wage of manager	$25
Wage of operator	20
Wage of doorman	15
Wage of porter or musician	12
Rent of films (two reels changed twice a week)	50
Rent of projecting machine	10
Rent of building	40
Music, printing, "campaign contributions," etc.	18
Total	$190

Merely to meeet expenses, then, the average nickelodeon must have a weekly attendance of 4,000. This gives all the nickelodeons 16,000,000 a week, or over 2,000,000 a day. Two million people a day are needed before profits can begin, and the two million are forthcoming. It is a big thing, this new enterprise.

The nickelodeon is usually a tiny theater, containing 199 seats, giving from twelve to eighteen performances a day, seven days a week. Its walls are painted red. The seats are ordinary kitchen chairs, not fastened. The only break in the red color scheme is made by half a dozen signs, in black and white, No Smoking, Hats Off, and sometimes, but not always, Stay as Long as You Like.

The spectatorium is one story high, twenty-five feet wide and about seventy feet deep. Last year or the year before it was probably a second-hand clothier's, a pawnshop or cigar store. Now, the counter has been ripped out, there is a ticket-seller's booth where the show window was, an automatic musical barker somewhere up in the air thunders its noise down on the passer-by, and the little store has been converted into a theaterlet. Not a theater, mind you, for theaters must take out theatrical licenses at $500 a year. Theaters seat two hundred or more people. Nickelodeons seat 199, and take out amusement licenses. This is the general rule.

But sometimes nickelodeon proprietors in favorable locations take out theatrical licenses and put in 800 or 1,000 seats. In Philadelphia there is, perhaps, the largest nickelodeon in America. It is said to pay not only the theatrical license, but also $30,000 a year ground rent and a handsome profit.

To-day there is cutthroat competition between the little nickelodeon owners, and they are beginning to compete each other out of existence. Already consolidation has set in. Film-renting firms are quietly beginning to pick up, here and there, a few nickelodeons of their own; presumably they will make better rates and give prompter service to their own theaterlets than to those belonging to outsiders. The tendency is clearly toward fewer, bigger, cleaner five-cent theaters and more expensive shows. Hard as this may be on the little showman who is forced out, it is good for the public, who will, in consequence, get more for their money.

The character of the attendance varies with the locality, but, whatever the locality, children make up about thirty-three per cent. of the crowds. For some reason, young women from sixteen to thirty years old are rarely in evidence, but many middle-aged and old women are steady patrons, who never, when a new film is to be shown, miss the opening.

In cosmopolitan city districts the foreigners attend in larger proportion than the English-speakers. This is doubtless because the foreigners, shut out as they are by their alien tongues from much of the life about them, can yet perfectly understand the pantomime of the moving pictures.

As might be expected, the Latin races patronize the shows more consistently than Jews, Irish or Americans. Sailors of all races are devotees.

Most of the shows have musical accompaniments. The enterprising manager usually engages a human pianist with instructions to play Eliza-crossing-the-ice when the scene is shuddery, and fast ragtime in a comic kid chase. When there is little competition, however, the manager merely presses the button and starts the automatic going, which is as apt as not to bellow out, "I'd Rather Two-Step Than Waltz, Bill," just as the angel rises from the brave little hero-cripple's corpse.

The moving pictures were used as chasers in vaudeville houses for several years before the advent of the nickelodeon. The cinematograph or vitagraph or biograph or kinetoscope (there are seventy-odd names for the same machine) was invented in 1888-1889. Mr. Edison is said to have contributed most toward it, though several other inventors claim part of the credit.

The first very successful pictures were those of the Corbett-Fitzsimmons fight at Carson City, Nevada, in 1897. These films were shown all over the country to immense crowds and an enormous sum of money was made by the exhibitors.

The Jeffries-Sharkey fight of twenty-five rounds at Coney Island, in November, 1899, was another popular success. The contest being at night, artificial light was necessary, and 500 arc lamps were placed above the ring. Four cameras were used. While one was snapping the fighters, a second was being focused at them, a third was being reloaded, and a fourth was held in reserve in case of breakdown. Over seven miles of film were exposed and 198,000 pictures, each 2 by 3 inches, were taken. This fight was taken at the rate of thirty pictures to the second.

The 500 arc lamps above the ring generated a temperature of about 115 degrees for the gladiators to fight in. When the event was concluded, Mr. Jeffries was overheard to remark that for no amount of money would he ever again in his life fight in such heat, pictures or no pictures. And he never has.

Since that mighty fight, manufacturers have learned a good deal about cheapening their process. Pictures instead of being 2 by 3 inches are now ⅝ by 1⅛ inches, and are taken sixteen instead of thirty to the second, for the illusion to the eye of continuous motion is as perfect at one rate as the other.

By means of a ratchet each separate picture is made to pause a twentieth of a second before the magic-lantern lens, throwing an enlargement to life size upon the screen. Then, while the revolving shutter obscures the lens, one picture is dropped and another substituted, to make in turn its twentieth of a second display.

The films are, as a rule, exhibited at the rate at which they are taken, though chase scenes are usually thrown faster, and horse-races, fire-engines and fast-moving automobiles slower, than the life-speed.

Within the past year an automatic process to color films has been discovered by a French firm. The pigments are applied by means of a four-color machine stencil. Beyond this bare fact, the process remains a secret of the inventors. The stencil must do its work with extraordinary accuracy, for any minute error in the application of color to outline made upon the ⅝ by 1⅛ inches print is magnified 200 times when thrown upon the screen by the magnifying lens. The remarkable thing about this automatic colorer is that it applies the pigment in slightly different outline to each successive print of a film 700 feet long. Colored films sell for about fifty per cent. more than blacks and whites. Tinted films—browns, blues, oranges, violets, greens and so forth—are made by washing, and sell at but one per cent. over the straight price.

The films are obtained in various ways. "Straight" shows, where the interest depends on the dramatist's imagination and the setting, are merely playlets acted out before the rapid-fire camera. Each manufacturing firm owns a studio with property-room, dressing-rooms and a completely-equipped stage. The actors are experienced professionals of just below the first rank, who are content to make from $18 to $25 a week. In France a class of moving-picture specialists has grown up who work only for the cameras, but in this country most of the artists who play in the film studios in the daytime play also behind the foot-lights at night.

The studio manager orders rehearsals continued until his people have their parts "face-perfect," then he gives the word, the lens is focused, the cast works rapidly for twenty minutes while the long strip of celluloid whirs through the camera, and the performance is preserved in living, dynamic embalmment (if the phrase may be permitted) for decades to come.

Eccentric scenes, such as a chalk marking the outlines of a coat upon a piece of cloth, the scissors cutting to the lines, the needle sewing, all automatically without human help, often require a week to take. The process is ingenious. First the scissors and chalk are laid upon the edge of the cloth. The picture is taken. The camera is stopped, the scissors are moved a quar-

ter of an inch over the cloth. The camera is opened again and another picture is taken showing the quarter-inch cut and quarter-inch mark. The camera is closed, another quarter inch is cut and chalked; another exposure is made. When these pictures so slowly obtained are run off rapidly, the illusion of fast self-action on the part of the scissors, chalk and needle is produced.

Sometimes in a nickelodeon you can see on the screen a building completely wrecked in five minutes. Such a film was obtained by focusing a camera at the building, and taking every salient move of the wreckers for the space, perhaps, of a fortnight. When these separate prints, obtained at varying intervals, some of them perhaps a whole day apart, are run together continuously, the appearance is of a mighty stone building being pulled to pieces like a house of blocks.

Such eccentric pictures were in high demand a couple of years ago, but now the straight-story show is running them out. The plots are improving every year in dramatic technique. Manufacturing firms pay from $5 to $25 for good stories suitable for film presentation, and it is astonishing how many sound dramatic ideas are submitted by people of insufficient education to render their thoughts into English suitable for the legitimate stage.

The moving-picture actors are becoming excellent pantomimists, which is natural, for they cannot rely on the playwright's lines to make their meanings. I remember particularly a performance I saw near Spring street, on the Bowery, where the pantomime seemed to me in nowise inferior to that of Mademoiselle Pilar-Morin, the French pantomimist.

The nickelodeon spectators readily distinguish between good and bad acting, though they do not mark their pleasure or displeasure audibly, except very rarely, in a comedy scene, by a suppressed giggle. During the excellent show of which I have spoken, the men, women and children maintained a steady stare of fascination at the changing figures on the scene, and toward the climax, when forgiveness was cruelly denied, lips were parted and eyes filled with tears. It was as much a tribute to the actors as the loudest bravos ever shouted in the Metropolitan Opera House.

To-day a consistent plot is demanded. There must be, as in the drama, exposition, development, climax and denouement. The most popular films run from fifteen to twenty minutes and are from five hundred to eight hundred feet long. One studio manager said: "The people want a story. We run to comics generally; they seem to take best. So-and-so, however, lean more to melodrama. When we started we used to give just flashes—an engine chasing to a fire, a base-runner sliding home, a charge of cavalry. Now, for instance, if we want to work in a horse race it has to be as a scene in the life of the jockey, who is the hero of the piece—we've got to give them a story; they won't take anything else—a story with plenty of action. You can't show large conversation, you know, on the screen. More story, larger story, better story with plenty of action—that is our tendency."

Civilization, all through the history of mankind, has been chiefly the property of the upper classes, but during the past century civilization has been permeating steadily downward. The leaders of this democratic movement have been general education, universal suffrage, cheap periodicals and cheap travel. To-day the moving picture machine cannot be overlooked as an effective protagonist of democracy. For through it the drama, always a big fact in the lives of the people at the top, is now becoming a big fact in the lives of the people at the bottom. Two million of them a day have so found a new interest in life.

The prosperous Westerners, who take their week or fortnight, Fall and Spring, in New York, pay two dollars and a half for a seat at a problem play, a melodrama, a comedy or a show-girl show in a Broadway theater. The stokers who have driven the Deutschland or the Lusitania from Europe pay five cents for a seat at a problem play, a melodrama, a comedy or a show-girl show in a Bowery nickelodeon. What is the difference?

The stokers, sitting on the hard, wooden chairs of the nickelodeon, experience the same emotional flux and counter-flux (more intense is their experience, for they are not as blasé) as the prosperous Westerners in their red plush orchestra chairs, up-town.

The sentient life of the half-civilized beings at the bottom has been enlarged and altered, by the introduction of the dramatic motif, to resemble more closely the sentient life of the civilized beings at the top.

Take an analogous case. Is aimless travel "beneficial" or not? It is amusing, certainly; and, therefore, the aristocrats who could afford it have always traveled aimlessly. But now, says the Democratic Movement, the grand tour shall no longer be restricted to the aristocracy. Jump on the rural trolley-car, Mr. Workingman, and make a grand tour yourself. Don't care, Mr. Workingman, whether it is "beneficial" or not. Do it because it is amusing; just as the aristocrats do. . . .

Film people are as much at sea about what their crowds will like as the managers in the "legitimate."

Although the gourd-like growth of the nickelodeon business as a factor in the conscious life of Americans is not yet appreciated, already a good many people are disturbed by what they do know of the thing.

Those who are "interested in the poor" are wondering whether the five-cent theater is a good influence, and asking themselves gravely whether it should be encouraged or checked (with the help of the police).

Is the theater a "good" or a "bad" influence? The adjectives don't fit the case. Neither do they fit the case of the nickelodeon, which is merely the theater democratized.

Take the case of the Passion Play, for instance. Is it irreverent to portray the Passion, Crucifixion, Resurrection and Ascension in a vaudeville theater over a darkened stage where half an hour before a couple of painted, short-skirted girls were doing a "sister-act"? What is the motive which draws crowds of poor people to nickelodeons to see the Birth in the Manger flashed magic-lanternwise upon a white cloth? Curiosity? Mere mocking curiosity, perhaps? I cannot answer.

Neither could I say what it is that, every fifth year, draws our plutocrats to Oberammergau, where at the cost, from first to last, of thousands of dollars and days of time, they view a similar spectacle presented in a sunny Bavarian setting.

It is reasonable, however, to believe that the same feelings, whatever they are, which drew our rich to Oberammergau draw our poor to the nickelodeons. Whether the powerful emotional reactions produced in the spectator by the Passion Play are "beneficial" or not is as far beyond decision as the question whether a man or an oyster is happier. The man is more, feels more, than the oyster. The beholder of the Passion Play is more, feels more, than the non-beholder.

Whether for weal or woe, humanity has ceaselessly striven to complicate life, to diversify and make subtle the emotions, to create and gratify the new and artificial spiritual wants, to know more and feel more both of good and evil, to attain a greater degree of self-consciousness; just as the one fundamental instinct of the youth, which most systems of education have been vainly organized to eradicate, is to find out what the man knows.

In this eternal struggle for more self-consciousness, the moving picture machine, uncouth instrument though it be, has enlisted itself on especial behalf of the least enlightened, those who are below the reach even of the yellow journals. For although in the prosperous vaudeville houses the machine is but a toy, a "chaser," in the nickelodeons it is the central, absorbing fact, which strengthens, widens, vivifies subjective life; which teaches living other than living through the senses alone. Already, perhaps, touching him at the psychological moment, it has awakened to his first, groping, necessary discontent the spirit of an artist of the future, who otherwise would have remained mute and motionless.

The nickelodeons are merely an extension course in civilization, teaching both its "badness" and its "goodness." They have come in obedience to the law of supply and demand; and they will stay as long as the slums stay, for in the slums they are the fittest and must survive.

So great has been the growth of public interest in moving pictures within the last two years that one of the foremost vaudeville theaters in this city is to be devoted wholly to the new form of entertainment. The house is Keith & Proctor's Twenty-third street. Beginning on December 6 moving pictures, with descriptive songs, will form the shows there. Admittance will be five cents and ten cents. No seats will be reserved.

With the change in style of amusement, the theater's name also will be changed. Thenceforth it will be the Bijou Dream. It will be the largest and most perfectly appointed place in this country in which moving pictures are shown. The rapidity with which these pictures have developed into a popular amusement, especially for those who are unable to pay the price of admittance to the average show, is surprising. A few years ago, when the moving picture was introduced in connection with lectures, it was looked upon as an innovation that would be short-lived. But now millions of dollars are invested in such entertainments.

Arrangements have been made with American and foreign firms to supply to the Bijou Dream the first sets of new pictures, so that in this theater the best scenes will be shown before they are seen anywhere else in this country. There will be three complete changes of pictures and songs every week.

Trade Notes

That lecturing with moving pictures has met with decided approval by the public is well evidenced by the large crowds that nightly pack the Novelty Theater, at 871 Third avenue, New York City. The lecturer is Mr. James H. Flattery (better known as "Uncle Al."). Mr. Flattery was formerly a member of the Ed. Harrigan Irish Comedian Company, and is conceded to be one of the best humorists and elocutionists in the city. He is also a song writer of no little ability, and his recent campaign song dedicated to Fire Commissioner F. J. Santry proved a big hit.

Mr. Joseph F. Coufal is general manager of the Novelty.

* * *

The residents of Cherokee, Ia., have been wondering what Mr. Noonan was going to do with his purchase, the former Catholic Church. The curiosity has been satisfied by the announcement that it is to be converted into a place of amusement and will be opened under the management of Noonan and Wheeler with an attractive moving picture programme. It is a permanent attraction with changes twice each week. The admission is five and ten cents

* * *

Supreme Court Justice Carr, in Brooklyn, N. Y., January 3, handed down a decision in the case of Thos. E. Finn, manager of the Majestic Theater, who was arrested on Sunday, December 22, charged with violating the Sunday law in permitting a moving picture show to be produced in his house. At the time he was placed under $500 bonds for his appearance in a police court. When arraigned he pleaded not guilty and declined to give bonds and was committed to jail, and then his counsel got a writ of habeas corpus for his discharge, holding that his arrest was illegal.

Justice Carr in his opinion sustains the habeas corpus writ and dismisses the prisoner. He holds that the mere fact that a man is on the stage delivering a lecture is not "public entertainment" under the law, and that the "showing of the pictures clearly does not constitute a crime."

Justice Carr specifically states that he has not gone to the bottom of the law, but bases his decision purely upon the testimony taken before him.

* * *

From Boston, Mass., a correspondent sends us information that after having served as a place of worship for upwards of half a century, the famous old church at the corner of Warren avenue and Berkeley street, known as Berkeley Temple, has been sold to an amusement company.

It is expected to blossom forth with a high-class moving picture and illustrated song show which will mark the actual passing of the old edifice from the religious to the amusement world. Its next title will be "The Scenic Temple."

The new company which bought the Temple has for its president William D. Bradstreet, a man of broad experience in the handling of amusement enterprises and who is at the present time at the head of amusement houses in Providence, Taunton, Waltham and Everett, and is building another in Marlboro.

It is the intention of the management to conduct a high-class show that will last for two hours each afternoon and evening. The management is now negotiating for the engagement of Rita Mario, the famous woman orchestra leader, whom they hope to have conduct a large women's orchestra that they have already hired. In the temple will at least for a time remain the $14,000 organ that was formerly in use there, and with the aid of this instrument it is planned to have several of the country's best organists give brief organ recitals in connection with the daily shows.

The auditorium of the temple, which it is estimated will seat about 3,000 persons, will soon be all refitted with opera seats.

The bill for the first week will be headed by J. W. Myers, long the star of the Edison Record Company staff of vocalists, who will be heard in popular numbers. Miss Ada Jones, another of the Edison record stars, will also sing. In addition to these stars, a fine bill that will appeal to the women and children and better class of persons is being prepared.

* * *

Cinematograph exhibitions have recently been the objects of "crusades" in various cities. These shows may so readily be conducted in an improper manner that it is not surprising that police chiefs and others have found them objectionable. In Chicago and elsewhere it has been charged that lewd or indecent pictures were shown. A still graver charge is that the pictures have habitually shown dramas of crime, in which the courageous burglar or highwayman is the hero. The price of admission, which is the lowest possible, allows boys of very tender years to frequent the show houses, and it is alleged, probably with much justice, that these exhibitions have a demoralizing effect, and inflame the imaginations of youngsters to deeds of violence.

Such exhibitions as these should certainly be prohibited. They teach no good lesson, and they do not even furnish amusement to adult minds. A proprietor who depends for his patrons largely upon the street gamins should be forced out of business.

But in another aspect the moving picture exhibitions are wholly admirable. The well-conducted exhibitions commonly present panoramas of travel in the countries of every continent, some of them in the most inaccessible lands of the globe. These pictures are highly educational. The scenes that they present are so realistic that the spectator imagines himself actually traveling in remote countries. Other praiseworthy pictures are those which show in detail the world's great industries. Even the little tragedies and comedies told by the pictures are in no way harmful as long as they have no immoral suggestion.

Intrinsically, the moving picture machine is really one of the greatest inventions of the age. Like many other things that are good in themselves, it may be put to a bad use. The nickel theater, with its insufferably cheap "vaudeville acts," and its ear-splitting phonograph, is undoubtedly a nuisance. The picture exhibition which is run decently, and shows pictures that are really educational, is not only no menace to public morals, but positively a benefit in supplying a place where men and women may find really sensible recreation and amusement at the smallest possible expense.—*Cleveland Plain-Dealer.*

* * *

Canon Chase, in a statement, criticises the reported remark of Justice Carr in the case concerning the writ of habeas corpus for the man convicted of giving a moving picture show on Sunday at the Majestic Theater, that there was no more reason for making such an arrest than for arresting a clergyman whom he had heard give a lecture on the Holy Land, illustrated, he says, in the same manner as in the theater, though the probabilities are that the clergyman's illustrations were by the stereopticon and not by moving pictures.

Canon Chase declares there is much difference, asserting that the theatrical presentation is simply for the making of profit. He declared that contracts calling for Sunday performances on the part of actors were illegal under the law prohibiting labor on Sunday. Thus, he says, the Doull ordinance is unconstitutional.

The Canon continued: "If Justice Carr is correct in saying there is no difference, if the subject is educational, between a moving picture given in a church without admission fee on Sunday and the same thing given in a theater for pay, then as the law clearly forbids public shows on Sunday, the judge can declare the offender now before him to be innocent, but should order the arrest of myself and other clergymen who occasionally use illustrations for the Sunday school on Sunday."

* * *

FIRE IN SHOW CAR.

J. R. Bonheur Severely Burned in Battle With Flames.

San Diego, Texas, December 26.—The two show cars belonging to Bonheur Bros., while en route to San Diego from Laredo Tuesday morning encountered a serious accident by fire, caused by a hot cinder from the engine. The show coach behind the Bonheur Bros.' baggage car has an office room that faced in the direction the train was going. The door of this room was left open fo a few moments while J. R. Bonheur stepped out on the platform. While the door stood open some hot cinders entered the car and set fire to some dry laundered clothes laying on a package of show bills. When discovered, a solid mass of flame was pouring out of the open doorway. Mr. Bonheur instantly realized the danger of leaving the door open, as the draught of air caused by the rushing train would force the fire to eat out the partition separating the office from the men, women and children in the other end of the coach and imperil their lives before they would have time to escape, as they were all unconscious of the impending danger. There was no way to get at the door to shut it and thus stop the draught of air except to reach through the mass of flames and grasp the door knob with his hand. This, Mr. Bonheur unhesitatingly did, and burned his left hand and arm seriously. One side of his face was badly blistered. His eyelashes and mustache were burned off, his left hand cooked and his ear dangerously burned. His derby hat was burned to a crisp, and his clothes were on fire as he tried to signal the engineer. If he had thought to turn off the air he could

READY, SATURDAY — JANUARY 11th

ANOTHER ESSANAY SUCCESS

Jack of all Trades

A Tremendous Laugh for Every Audience

See the "FOOTBALL CRAZE" and then determine if we do not start the New Year right. We started them in laughing and we are going to make them keep it up, when they see our latest comedy "Jack of all Trades" thrown upon the screen. You have all heard about the master of everything, the one who thinks he is a plumber, baker, electrician, coachman, expressman, barber and paperhanger combined; so thought 'Jack of all Trades."

DESCRIPTION.

We open showing him securing a situation as a coachman, and after trying for several minutes to attach the horse with the head toward the carriage, he is readily bounced by the employer. The next scene is getting a job as an expressman, and after dropping a trunk two flights of steps, and through a ceiling and through a dining-room table, he is roughly evicted from the house; but this does not discourage him. He next tries his hand as a barber, which job he doesn't keep longer than it takes to throw him out.

He next tries painting, and after painting everything in sight, from the bureau to a man dressing for an evening supper, he is again given his walking papers; and not yet discouraged, but next enters the employ of a paper hanger, and the way he tries to hang paper on a wall would make even the most gloomy scream with laughter; but the lady of the house does not scream. She boils with anger, and, grabbing poor Jack, she shows him the quickest way to the front door and unfortunately throws him on a butcher who is talking to the servant girl in front. Quickly picking himself up he spots an "ad" in the paper for an electrician. Though he has never turned his hand to this trade, he believes that it is simple enough for him to take a chance, not knowing that sometimes electricity gives shocks. He enters the office of a merchant to repair his phone, and happens to grab hold of a live wire; he makes everything lively around for a few minutes; the man of the office comes in and seeing such commotion being raised grabs hold of Jack, but unfortunately he also receives a shock and the two dance around for quite a while until they are parted from the live wires and Jack is again thrown out to hunt for another situation. This he quickly does and lands a job as a baker, and he happens to know as much about baking as a cat does about Sunday. The proprietor of the baker shop finds this out when he catches Jack kneading dough all over the floor. Again he is rudely thrown out of work.

Bracing himself up for a last ordeal, he finds himself this time a plumber, another trade he knows nothing about. He is sent on a job to repair a leaking water pipe, and when it is finished it would take a dozen plumbers two weeks to get it back in order. The picture closes with the "Jack of All Trades" holding an umbrella over himself to keep off the flow of water which he has caused by his inexperience to come from the pipes.

Length about 650 ft. Price 12c per foot Code—Jack

THE BEST YET DON'T MISS IT ORDER NOW

Send your patrons out laughing and they'll come back soon. Essanay comedies will always do it

ESSANAY FILM MFG. CO.
501 Wells Street, Chicago, Ill.

have stopped the train, but never having experienced such an emergency it did not occur to him, and he spent his strength in swinging out from the railing of the platform, yelling himself hoarse. The cries of "Fire!" from Bonheur, after the train had gone over a mile, with the hot flames bursting out of the windows and door behind them, the glass breaking out from the intense heat, the signals of distress were heeded by the engineer, who brought the train slowly to a stop. The loss amounted to over $1,000, including $850 worth of moving picture film.

Mr. Bonheur is said to be the father of the moving picture show. It is claimed that he originated the idea in 1883 and after working on the plans for three years he submitted them to Thos. A. Edison in 1886, who perfected the machine. Later advices state that Mr. Bonheur's injuries are more serious than at first supposed and great praise is due him for his heroic effort to prevent the flames from spreading to the coach containing the women and children.

* * *

OBITUARY.

Dr. Coleman Sellers.

Dr. Coleman Sellers, the distinguished engineer and scientist, died in Philadelphia, December 28, 1907, aged eighty-one years. He was born in Philadelphia in 1827, and although his parents intended him to become a farmer, he devoted himself with enthusiasm to scientific and mechanical studies. He was educated at private schools in his native city and at Bolmar's Academy, West Chester, Pa., but he supplemented what instruction he received in his favorite studies by diligent reading and experimentation, often constructing his own apparatus and showing in this early work much of the skill and ingenuity which characterized his later achievement. He spent two years in agricultural pursuits, giving his time chiefly, however, to the improving of farm implements, and in his nineteenth year his mechanical bent was so obvious that he was engaged by his elder brothers as a draughtsman in the Globe Rolling Mills, at Cincinnati. Here he familiarized himself to such good purpose with all the details of the mills that he was able constantly to suggest simplifications and improvements in the processes. He was made superintendent and general manager of the plant before he had attained his majority. Owing to his success in building locomotive engines designed by his brother for use on the Panama Railroad, he was appointed foreman, in 1851, of the Niles & Co. locomotive works in Cincinnati. After five years, a kinsman, William Sellers, induced him to return to Philadelphia and take charge of the draughting room of William Sellers & Co., manufacturers of machinery and machinists' tools. In the course of his thirty years' service with this firm he became chief engineer of the establishment and was admitted to partnership in 1873. He designated a great variety of tools and machinery during this period, all of it characterized by his usual originality and accuracy.

Many interests other than those connected with his immediate work crowded Dr. Seller's life, and to the full development of these his enthusiasm and ability seemed ever ready to respond. In 1861 he recommended the now indispensable absorbent cotton for use in surgery, and several years earlier he made himself master of the art of photography, which he wished to use in illustrating machinery for advertising purposes. As a result of his application to this side issue of his work, he was able to make many important improvements in photographic methods—notably in the use of glycerine in keeping wet plates wet for an indefinite length of time. The kinematoscope, the earliest of the appliances for exhibiting "moving pictures," was patented by him in 1861, and as early as 1873, in a course of lectures delivered before the Franklin Institute of Philadelphia, he took photographs by artificial light, and demonstrated at the same time the actinic properties of the invisible ultra-violet rays of the spectrum. He was one of the founders of the Philadelphia Photographic Society, and acted as American correspondent of the *British Journal of Photography*, besides constributing largely on the subject to publications in this country.

The Kinematograph and Lantern Weekly

The only English paper devoted entirely to the projection trade.
American buyers desiring films will find the most detailed and best informed description of the new subjects in the "Weekly."
American manufacturers will find it the best medium through which to reach the English markets. We guarantee our circulation in Great Britain, on the Continent and in the Colonies.
Ad. rates may be obtained through the Moving Picture World, which is authorized to accept advertisements for us,
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E. T. HERON & CO., 9 Tottenham Street, LONDON, W.

CORRESPONDENCE.

Slide Makers Organisation?

New York, December 31, 1907.

Editor MOVING PICTURE WORLD:

As the manufacturers of films at the present time are aiming to produce the best results they possibly can, both in the way of novelty, artistic posing, quality, etc., so are the slide-makers. The illustrated song is as important to the five-cent theater as the moving picture. Illustrations for songs should be beautiful, artistic and pleasing to the eye, therefore I, as the pioneer of the illustrated song slide makers, wish to make the following statement:

There are a number of unscrupulous, mean individuals who have pirated and stolen every good set of slides that they could lay their hands on. These people copy slides of my make, also those of other good manufacturers, and foist them on the public at a cheap price, the article being very inferior and at the same time bearing the names of the original manufacturers of the same. In this way the country is flooded with a lot of imitation slides which are poor, badly gotten up, and that damage the original manufacturers beyond description, kill the sale of the original product and ruin the business. I think that these men should be published and that the associations should protect the legitimate slide-maker by purchasing only from him and not from any imitator. A good set of slides cannot be made for less than $5.00 to the wholesaler, in large quantities, and a very fine slide cannot be made for anything like this. Therefore when these unscrupulous parties offer slides for a song at $2.00 and $2.50, the only question that remains is, "How bad are they, and what do they give for the money?" I think, in the interest of art and the moving picture business in general, that your valuable publication should try to weed out these people and publish them in a manner so that it would be impossible for them to do any business with any respectable firm. There are also a number of firms who publish inferior slides of songs that have been illustrated (under contract of sole illustration) by legitimate slide-makers. This also injures the business.

Thanking you in advance, and wishing you a Happy New Year, I am, Sincerely yours,

A. L. SIMPSON.

Good Advice.

CHICAGO, ILL., December 28, 1907.

Editors, MOVING PICTURE WORLD:

There is now being agitated the formation of an organization of motion picture operators and there seems to be a diversity of opinion of just what sort of an association would best serve the ends sought. Most of the written opinions, to date, so far as the writer has observed, bear the earmarks of inexperience in affairs of labor—and that is what the operator proposition, as it confronts us, amounts to. The end desired by all is the elimination of the incompetent operator and the securing of adequate pay for competent men. This is what we all want, and the accomplishment of these ends will eventually work to the good of all concerned, both employer and employee.

But, after an experience of twenty years in the labor movement, allow me to say that these things cannot be done by any namby-pamby, good-Lord, good-devil "association" of operators proposing to protect the operator, while at the same time catering to the employer. In the writer's humble judgment what is needed is a bona fide union of operators, affiliated with the electrical workers' union, whose avowed and only purpose is to protect the operator. There is one thing and one thing only will ever eliminate the incompetent man, and that is establishment of a uniform wage scale. When the employer has to pay the same for the incompetent as for the good man he will naturally employ the latter, but so long as he is allowed to put on an incompetent man because he can get him cheap the incompetent will be with

EDISON FILMS

LATEST FEATURE SUBJECT.

THE SUBURBANITE'S INGENIOUS ALARM.

A New Comedy Hit. Full of Amusing Incidents.

SYNOPSIS OF SCENES.

A broker's office in the City. Mr. Early, as usual, arrives late and is caught by the manager and threatened with dismissal.

Mr. Early buys an alarm clock which wakes him in the morning all right, but refuses to stop ringing. He smothers the sound under his pillow and goes off to sleep again.

The late Mr. Early misses street cars and trains and arrives at the office in time to get another lecture from the manager.

Mr. Early hits upon a plan. He buys a rope. Ties it to his wrist—drops it from his window and arranges with his friend to pull it in the morning, as he passes by, feeling sure this ingenious alarm will get him up in the morning—which it does, but not in the manner he expected.

Near the small hours of the morning a burglar espies the rope hanging from the second story window and is about to ascend, when he is interruped by a policeman, who at once proceeds to investigate by climbing up the rope. Mr. Early finds himself suddenly jerked out of bed, on to the floor and up to the window. He explains to the policeman his ingenious alarm.

He is again aroused by a tipsy clubman upon whom he empties a basin of water and then goes back to bed; this time tying the rope around his feet.

A milk wagon appears on the scene and the tipsy clubman has his revenge. He fastens the rope to the milk wagon, which drives off, pulling poor Mr. Early out of bed. Out of the window and into the street, away the milk wagon drags him; down the street; around corners; over mud holes, until at last he is rescued by a passing policeman and sent back home in the milk wagon—but very much awake.

Mr. Early arrives at the office in bandages and on crutches, but on time—at 5 a. m.—much to the amusement of the scrub woman.

No. 6338. Code, Veerkracht. Length, 595 ft. Class A. $89.25

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No. 6328. **THREE AMERICAN BEAUTIES, NO. 2.**—Class A. Code, Veenbaas. Length 85 ft. Price, $24.50. For complete synopsis send for Circular No. 337.

ATTENTION! ATTENTION! ATTENTION!

Nickelodeon and Vaudeville Managers, Dealers, Renters, and Exhibitors.

The following list of headline and feature subjects are ENTIRELY NEW to a large number of those NOW identified with the motion picture business, as well as to a majority of the patrons of the PRESENT DAY of motion picture exhibitions. We have just filled a SINGLE order from one of the largest and oldest exhibition and rental houses in the country for 40,000 feet of film selected from the subjects given below, which tells its own story plainer than words. Why should YOU not take this opportunity to profit by existing conditions? All ordinary size orders made up and shipped within 12 hours after receipt of order.

No.		
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6052.	Maniac Chase	530, B
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6120.	The Seven Ages	415, A
6127.	How Jones Lost His Roll	575, A
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DEALERS IN ALL PRINCIPAL CITIES.

us. You may attempt his elimination by means of "examining boards." That would probably help some, but only in a very measurable degree. An operators' union by itself would be able to accomplish little, but by the aid of the electrical workers it could do much. An operator should receive 50 cents per hour on long run with time and a half for "evening only" shows, but he will never again get that wage except through a fight. An operator's union must expect a fight but it must, to be successful, be conservatively managed and must bend its first efforts to THOROUGH organization, attempting nothing else of moment until that end has been accomplished. It must then not attempt to establish such a scale as above named all at once. It must be done gradually but firmly, the position taken being that a house that cannot afford to pay decent wages has no business to open at all. There should be no injustice perpetrated as against the employer, but when it comes to protecting the employer or the operator the union's business must be to protect the latter.

The organization of an effective union would necessitate, in the first instance, as matters now stand, the admitting to membership of many men whose competency would, to say the least, be open to question; but these men while necessary in first organization would gradually eliminate themselves, so that in time the end of the operators' union would become, as is the locomotive engineers' or the electricians', a certificate of competency. The necessity for admitting incompetent men in the first instance arises from the fact that, owing to employers' greed, coupled with the prenominally rapid rise of the motion picture business, a very large percentage of operators are of questionable competency. An organization composed only of competent operators might in time accomplish their end, but it would take years. Organize the men first—thoroughly. Gradually establish a wage scale and the would-be will eliminate himself through the kind assistance of the employer, who is going to have the best his money will buy for the price he has to pay. As to methods of organization: the Trades' Council of any city will gladly proceed to organize the operators if asked to and that without a cent of cost. The writer would gladly join an organization as above set forth; but he don't care to waste time or money on any "associations" formed by the bosses or by film men.

F. H. RICHARDSON, *Operator.*

Proper Care of Films.

Chicago, January 2, 1908.

Editors MOVING PICTURE WORLD:

There seems to be a surprising lack of application of common sense to matters connected with films and projection affairs in general, both by operators and film men. In conversation with a partner in one of the largest film houses in Chicago, a house that has done business almost from the inception of the five-cent theater in Chicago, and one having in stock hundreds, if not thousands, of reels of film, he remarked: "It is a shame that operators don't adjust their machines so as to not scratch the film."

"What do you mean?" I asked.

"Mean? Why we often have a roll of film filled with rain marks by the time it has been out three nights."

Now, this man has been handling films for a long time and has thousands of dollars invested in them, and yet he did not know that the rain marks complained of are not caused by the machine at all, or at least in a very, very small degree. I see that Will G. Barker, in December 21 issue of MOVING PICTURE WORLD, deals with this matter correctly, though I cannot say as to his claim that static electricity attracts the dust to the film. Personally, I rather doubt this, but shall test it. Certainly static electricity is generated by the rapidly moving film, but it would, it seems to me, only attract such particles of dust as contained iron or certain other metals. That scratches on the emulsion which produce the effect called "rain" are beyond any question of a doubt, as I have stated in my handbook, caused by (a) holding the film flatwise between thumb and finger in rewinding, and (b) by "pulling down" when rewinding, the latter being responsible for nine-tenths of the damage. If one only stops to consider it will be seen that the scratching of a film in passing through the late model machine is a practical impossibility, since, from the time it leaves the roll, absolutely nothing touches the emulsion side until it rewinds on the take-up or is deposited in the box. The only bearing on the face side is the tension springs, and they run on the track, lapping, in some machines, slightly on the emulsion. A glance through the light ray will reveal the fact that the air is full of dust in any operating room, and naturally more or less of this adheres to the film, especially if, as is frequently the case, it has been splashed in spots with oil. Now, it does not require any large degree of wisdom to tell what will happen when in rewinding the operator holds the film stationary and revolves the reel to tighten the roll (pulling down we call it). This act causes the whole film, or as much of it as is rewound, to "slip" on itself under more or less pressure, and the dust particles between plow through the emulsion like so many pin points. In the average five-cent theater a film will be rewound five to seven times an evening, or twelve to sixteen times (sometimes even more) in eight hours. If the operator adds to pulling down, the holding of the film flatwise between the thumb and fingers, it is easy to imagine the damage possible to be done in even one day. The tighter pulling down is done the greater the damage and more pronounced the rain marks produced. The writer ventures the assertion that a new film of good stock placed each night in box containing a moisture mat and rewound at slow speed without any pulling down, the film held by its edges while rewinding, will be in first-class condition after running five hundred times, or even a thousand times. Some time film renters will wake up and insist on their customers giving films proper care. Operators don't like to do it for the reason that it takes about four times as long to rewind properly as it does to yank the film back onto the reel as fast as they can turn the crank. In many cases, however, they are not given time to rewind properly. Theater owners seem to proceed on the principle that the film will soon be out of their hands anyhow, and minor damage they don't have to pay for don't interest them, so the film lays in a hot operating room all night instead of being placed in a moisture box and the operator works his own sweet will in rewinding. Where rewinding is done on a take-up and the tension is set right, there is little or no damage done in rewinding.

With a high-class, modern machine, given time to do it properly, the writer will undertake to run a film through five hundred times with nothing more than a possible slight mark where the tension springs rub. This performance cannot possibly be duplicated in the show-every-eighteen-minutes five-cent theater, however; but holding the film by its edges and avoiding pulling down as much as possible will materially reduce the rain-mark damage.

F. H. RICHARDSON, Operator.

With all the unsatisfactory business of the vaudeville houses in New York last Sunday, Archie L. Shepard's "advanced vaudeville" moving picture show at the old Manhattan Theater turned crowds of people away.

* * *

A batch of policemen prevented the public from witnessing "The Passion Play," a moving picture series, at the Lyric last Sunday.

Inside the theater the pictures were shown, but only the house staff viewed them.

No arrests were made. Manager N. Hoyt Burnett, of the Lyric, pleaded with Chief of Police Kohler to be arrested, but the city guardian ignored him, instructing the men of the law to inform everybody seeking admittance there would be no show.

The public was not forcibly restrained from entering the Lyric, but in order to obtain admission it would have been necessary to shove three 190-pound policemen out of the theater entrance.

Mr. Burnett says he will appeal to the courts. Chief Kohler replies if he has not the right to station his men in front of the theater, they will be withdrawn, but the policy of "police repression" will be continued meanwhile.

* * *

Staten Island has now fallen in line and opened a nickelodeon on Broad street, Stapleton. It is called the "Idle Hour," and is owned by Connati & Brennecke. We paid them a visit on Saturday and they had opened well. "Terrible Ted" was the star film, but unfortunately the moral was cut out either by design of the renter, or because he could not afford to buy the worn-out piece; anyhow it is bad policy to leave the story finishing with Ted displaying the scalps and not let the people know it was only a dream. Another subject showed a specimen of French justice (?). A gendarme takes his inamorata out in stolen goods, the owner sees them, who gets her taken to the court, where the justice (?) orders her to return the stolen goods to the owner. The gendarme wraps his cloak round the girl and takes her home. Meeting his superior, he is ordered off on duty, taking his coat, leaving the girl half nude on the streets of Paris. The captain of police said, if that is French justice, no wonder they are such heathens. Beyond these the opening is an augury of prosperity.

Hundreds of readers endorse the free and open policy of The Moving Picture World. Subscribe now for 1908, and get more value for $2. than from any other paper in the trade.

"The Operator's Nightmare."

BY "TRAMS."

Philm Finnicker was tired, but his brain was inspired,
With "Film Subjects" his head was inflated;
With "Cabby's Bad Dreams," "Cape to Cairo" Scenes,
"Fox Hunting" and couples ill-mated.

But he got into bed, and covered his head
With the bed clothes and tried to forget 'em;
And as night onward crept he finally slept,
But, oh! Lobsters!! he was sorry he'd ate 'em!!!

He'd horrible dreams, and moonlight's cold beams
Shone brightly over his pillow,
He felt the queer motion of being on the ocean,
Toss'd on a raft on the billow.

But his Camera he had got, and took quite a lot
Of pictures, of mermaids and kippers,
A sea serpent, too, that was sailing the blue,
Half a mile of it *"took"*—with it's flippers.

Then he struck a sand-bank, and downward he sank,
As a "Sou'wester" blew quite a "boister."
When he'd sunk quite a mile, he focussed a smile
And a wink on the face of an oyster!

Then he suddenly found himself on dry ground,
Turning the handle—a million a minute—
On a Suffragette's brain, but he labored in vain,
As he found there was nothing much in it.

Then he heard a loud whiz, and upward he riz,
Caught up by an aerial motor—
He thought it would "bust," he scarcely could trust
That they'd enough petrol to float her.

But all was serene, as he caught a moonbeam,
And slid that bright slide of lunar;
On the face of the moon, he fell in a swoon,
Said the old man, "Why didn't you call sooner?"

"I've been waiting to show some scenes down below,
"That hap' when I'm shining so brightly,
"Of couples that spoon 'neath the light of the moon,
"And naughty things that occur *only* nightly!"

But poor Philm was dazed, and felt quite amazed
As the old man with forefinger pointed
To the wonderful scene, said Philm in his dream,
"Can't! *'Twould make my camera disjointed!*"

Then the old man, so queer, said, "Now that you're here
"Let's have a jolly good time between us,
"I'll Marconi an invite to a gay Satellite,
"A giddy young kipper called Venus!"

But Philm blushed, then felt himself pushed
From off the moon's rim, through the mist O!
And downward he fell, into the regions of—well—
Into the arms of Mephisto!

Said his majesty grim, "I'm glad you've come in,
"I've quite a warm welcome awaiting you!
"On the *carbon* sit down, I'll *tone* you quite brown,
"An eternal *'film'* fire will be baking you!"

But from that hot range, there came a quick change,
And Philm sped from the place quite brisk O!
He was lifted quite high, up into the sky,
On to a "skyscraper" building in 'Frisco.

As he gazed down below, he saw the warm glow
Of a fire that was raging the city;
Great now was his ire, for the house was on fire;
To die quite so young was a pity!

Then he looked round about for a way to get out
Of the danger so horrid and threatening,
Quite maddened with fear, at the danger so near,
As he saw down below the crowd beckoning.

As his eyes glanced around he speedily found
Some "Dunlops" just freshly inflated;
"Quite the right thing, to save a whole skin,
"He, in his 'presence of mind,' debated."

To prepare for a fall, he wrapp'd round like a ball
His body with tires of soft rubber,
Then did a big jump, "Now for the bump"!!!
Said he, with a cry and a shudder.

The crowd in the street, 'midst the fire and the heat,
Watched his descent with amazement,
They gave him a cheer, which soon turned to fear,
As down bouncing he came to the pavement.

With a whiz and a whirl, and a quick upward curl,
He rebounded high up from the street;
"What a *'film'* I would make," he gasp'd with a quake,
"Guaranteed, not approximate feet"!

As downward he came the crowd tried in vain
To catch Philm as he descended,
But try as they could, they found it no good,
His bouncing would never be ended!

For a week and a day, he bounded that way,
Full hungry and weary of breath,
"What could be done? Let's shoot him," said one,
"To save him from starving to death"!

Then he heard a gun fire, which punctured a tire,
And then—awoke—with a horrible scream;
"It's the lobster! I knew it! Henceforth I'll eschew it!
"THANK GOD! IT WAS ONLY A DREAM!"

Film Review.

Biograph's latest film is "Professional Jealousy." "He who envies another admits his own inferiority." Here is an old Latin maxim that might be aptly applied to the leading figure in this Biograph film story. Two young ladies, members of a dramatic stock company, are rivals for stellar honors. One seems to have had things her own way for a time, havnig been cast always for the leading roles, which opportunities made her the "public's pet." However, she does not wear the mantle of fame becomingly, for her success has made her petulant, peevish and selfish. On the other hand, her rival works studiously, and by her subtle art has won some attention, until during a performance of "Darkest Russia" she completely eclipses the histrionic luster of the hitherto favorite. In the Ballroom Scene (which is one of the most novel and pretentious ever staged in motion pictures) she simply carries all before her, eliciting thunderous applause and bravos of an enthusiastic audience, and the admiration of the pariahs and hoi pollois of the company. The curtain is raised again and again on the scene of her triumph, until she is called forward and a shower of floral tributes bestowed upon her. As may be imagined, this is viewed with cringing odium by her rival, who proceeds to the dressing-room, convulsed with rage, where the maid does her best to soothe her. At this moment the new star enters; her beautiful visage more radiant than the resplendant flowers with which she is laden. The offering of some of the blossoms to her companion, who has endeavored to suppress her passion, is the precursor of a stormy scene. The rage of jealousy fires her soul, and the recrudescent dethroned queen pounces upon the invidious bouquets, tearing them to shreds. What follows must be left to your imagination in this description, as it is simply indescribable, and must be seen to be appreciated. Enough it is to say the two women struggle and fight furiously until the stage manager, whom the maid has called, separates them with his time-worn injunction, "Be a l-a-d-y!"

Pathe issues this week, "Go, Little Cabin Boy." A lad who is about to embark as a cabin boy is seen making his preparations with the help of his old grandmother. After much kissing and embracing, he finally departs, going off with a stalwart mariner. He is taken down to the pier where a big fishing schooner waits; and on board this craft he is soon about his new duties. Fate is hard with him, however, for a big bully takes a dislike to him, with the result that whenever he meets the lad it means beating for the latter. Another seaman interferes for the boy, however, and there are several scuffles between the two men. The boy bears all patiently and even writes cheerfully to his grandma telling her that he is well and learning rapidly, hoping to be a clever sailor some day. His sailor friend sees the boy and pats the boy fondly, but the big bully orders him off roughly. It is apparent that the boy's lot is a hard one, but he doesn't grumble, taking a beating stoically and sticking close to his duties. The scene now changes and shows a view of the ship, the men working in the rigging. Suddenly a huge sea comes over her and one of the sailors is carried into the ocean. He struggles about desperately and all seem to lose their presence of mind, when in an instant, the boy seizes the situation and the next moment has leaped into the water. He reaches the drowning man, and striking out desperately heads towards shore with

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his burden. His strength is giving out, but he struggles on and is soon washed upon the beach, where he falls unconscious. The rescued man, however, has now recovered, and taking the lad up in his arms carries him on his shoulders up a huge cliff and into the town, finally laying him down at the door of his home. The grandmother comes out in hysterics, but the boy soon recovers and his aged grandparent embraces him fondly, thanking the big seaman sincerely, while he in turn thanks his little rescuer.

"Father and Drunkard." The first view in this film shows the arrival of a schooner at a pier. The crew leap joyously ashore and go to their homes; the home of one of the sailors is seen and as he arrives there he is greeted affectionately by his wife and little son. But another side of his life is seen when he enters a drinking place and makes merry with his friends; soon his eye rests upon two men gambling with dice and with a drunken loss of control he joins them; his friends try to dissuade him, but he is obstinate and drinks more and more, at the same time losing his money at the game. His boy comes to call him home, but he throws the lad aside roughly. The child runs straight to his mother and tells her of the situation and she sets out for the bar-room. In order to get there they traverse a narrow strip of land by the water, when suddenly the child slips and falls headlong into a sluice, where a heavy current is running. The frantic mother runs from the spot, desperately reaches the bar-room and spreads the alarm. All the men present offer her aid, and they drag with them her drunken husband. They bring him to the water side where, peering under, he sees his boy battling for life in the torrent. The awful sight clears his mentality instantly; the man in him plays strongly, for he throws off his coat, and the next instant is battling his way toward his son. He reaches the child, brings him back alive, and loving hands lift them tenderly out of the water. The last scene shows the little family and the witnesses of the near-tragedy gathered round a table, where the now sober father smashes the liquor bottle and earnestly vows never more to drink.

"Military Tournament at Saumur." Here are shown the cavalry manoeuvers at Saumur, the French military school. On a huge parade ground the mounted men come forth and gracefully spread in one long line before the reviewing stand. With several quick evolutions they work out of this position and in two lines dash from opposite corners and at full speed diagonally over the field crossing in the center. The riders then mass themselves in the center and put their horses through various difficult feats.

The next is hedge jumping and they first take the barrier in single file, after which they repeat it in one long line. Several times they are seen going both toward and from the jump and at last in three long lines stretching entirely across the field they give an accurate idea of what a fierce cavalry charge looks like.

"Lover's Ill Luck." A young man calls upon his sweetheart, but while he is well taken up with her there is a knock on the door and her husband enters. The scared

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Editorial.

Boyertown, Pa.

Wherever we went Tuesday this week, we were met with the question that was on everybody's lips: "What do you think of Boyertown?" "Isn't it awful?" "How are you going to treat the subject?" "Our industry has got another black eye," and similar remarks.

Boyertown has certainly added another calamity to history, and thanks to the Associated Press every paper in the country had its headliners, and for a time a little panic may prevail. We are deeply grieved at the loss of life, and sympathize with those who are bereft, and also with the sufferers. Looking at the calamity with a judicial eye, and sifting out from the mass of printed details, in which we find so many conflicting statements, then getting down to bare facts, we find there was an amateur theatrical company staging a production called "The Scottish Reformation." Now, what does this play need a moving picture machine for? And if a machine was in use, where was it placed? It certainly could not be used on the stage, where the trouble commenced.

We learn that Boyertown is a country village, without electricity or gas, using kerosene as an illuminant. A St. John's Lutheran Church had engaged the Opera House for an entertainment. Sixty boys and girls were on the stage, capable of holding forty comfortably. Kerosene lamps were being used for footlights, and an acetylene generator was supplying a spot light. Another source says the generator was supplying a moving picture machine with an amateur operator in full charge of spot light and machine. The rubber tube became disconnected with the generator, putting out the lights and causing the children to stampede towards the front of the stage, treading on the board holding the kerosene lamps, which upset, setting fire to the scenery and causing the fearful holocaust. Another says an acetylene generator caused the whole trouble; it got out of order and the operator in adjusting things set fire to the moving picture machine. Two lessons may be learned from this: First, the absolute necessity of employing an expert operator, and secondly, the prohibition of acetylene gas in a moving picture machine. Acetylene is not and never will be suitable for this purpose, because it is not portable, needs constant attention, thus distracting the operator, is an element of uncertainty in its present method of use, and cannot be made portable by compression owing to its great explosive qualities when compressed in cylinders. Experiments along this line were made at the Birmingham Oxygen Company's works, England, in 1901, which we watched with great interest. In the final results it proved to be unusable as a compressed article, being almost as explosive as if oxygen and hydrogen were mixed and a light applied.

Later reports may give an entirely different version of the accident. We strongly object to every little accident at an entertainment being headlined with the moving picture machine, on the basis of "Give a dog a bad name and hang him." All such scares can be eliminated when the trade employs only first-class men, and local authorities refuse permission for anyone to operate a moving picture machine except he be an expert.

Since the above was penned we received the following information:

"The origin of this holocaust was a mere trifle. The stereopticon used in the entertainment got out of order and several little girls on the stage rushed to the curtain to peep out to see what was the matter. One of them kicked over a lighted kerosene lamp, which exploded. Then there was a general stampede. The one narrow exit was choked. Men, women and children trampled one another in their mad confusion. Many persons tumbled over seats, to perish where they lay."

So that, after all, the poor moving picture machine had nothing to do with the affair, and we consider great censure is due the Associated Press for spreading such a canard and to the whole press of the country for publishing it so prominently. We trust that in the future there will never occur a fire in connection with a nickelodeon or moving picture exhibition, and that all operators will redouble their exertions to restore the confidence of the public in their safety.

Our Visits.

We saw advertised outside a nickelodeon, "Fire at the Parker Building," and went inside to see—one of the biggest frauds ever put on canvas by a projecting machine. The fire (that is, the original one) occurred at night. We saw a bright sunshine, a holiday crowd at windows and on the sidewalk, watching the gala run of the fire brigade, waving papers and shielding their eyes from the sun, the dense masses of smoke stained red to represent the fire. The audience expressed disapproval at being taken in, and so do we.

Another film, beautifully photographed, "The Mountaineer," but—it is a travesty on the marksmanship of Uncle Sam's regimental scouts. A sentry looks at a girl and lets her steal his rifle; then, without a murmur, at the command of the girl, throws up his hands and releases her sweetheart, who binds and gags him, makes him take his place and locks him in. Then with the girl he flees. By-and-by the relief discovers the sentry locked in the jail and the prisoner flown. Releasing the sentry, who tells of the escape, they call for aid, and some

seven or eight crack shots (?) follow the fleeing lovers, and after sending some thirty or forty volleys, fail to hit either the man or girl, who at last are captured in a shed. Alas!

The last film this visit was "Afraid of Microbes." A half-witted, imbecile-looking old man is seen reading a newspaper article, which is thrown on the screen. Then the reverse is shown—an ad. for a microbe specific—which he immediately goes and purchases. It proves to be an atomizer, and the old imbecile proceeds on his way, squirting the dirty stuff into the faces of those he meets, gradually drawing a crowd after him, who, following him an awful long way, at last capture and kick and beat out of him what little sense and life the poor beggar had. Deary, deary, me!

Come, Mr. Manufacturer, you must do better than this. The public won't stand for it. And we don't blame them.

Rheostat Construction.

An important part of the moving picture outfit is the rheostat. It should be compact, strongly built, and well ventilated. The resistance material should have a high specific resistance and should be capable of repeated heating and cooling without becoming brittle. Wires containing zinc, such as German silver, become brittle with extreme changes of temperature and are thereby rendered liable to breakage.

A wire which has found much favor among the manufacturers of rheostats is the wire known as "Climax." This alloy contains no zinc and it has a specific resistance fifty times that of copper, and will withstand high temperature without deterioration.

In the construction of a rheostat with a given resistance material, the cross section of the wire will be determined by the current to be carried and the length of wire by the resistance required.

For example, suppose it is desired to construct a rheostat capable of carrying a maximum of 25 amperes continuously, the material used being "Climax" wire. We find upon consulting a table of carrying capacities for this alloy that No. 10 B. & S. G., when wound in open spirals, such as are largely used in rheostat work, will have the necessary cross section to carry 25 amperes without injurious heating. The proper resistance to use is determined by a simple application of Ohm's law; that is, the resistance in ohms is equal to the drop in voltage across the rheostat divided by the current in amperes. Having thus determined the size of wire and the resistance required, it is a simple matter, with the use of proper tables, giving the physical properties of the material used, to determine the length or weight of wire necessary to fulfil the required conditions.

A Hint to Operators.

By C. E. Lindall.

An operator at some time in his career may blow a fuse plug and not have another one with him to replace it. This happened to a friend of mine one night in a small town and he had to send about half a mile to the power house for more fuse plugs. While his audience was waiting in the darkness some young rowdies created such a disturbance that it nearly broke up his show, and the opera house man declared he would never book another moving picture show. If you blow a fuse plug and haven't another one with you, remove the plug and with your knife cut a little strip off the edge of the brass casing on the side, bend it over and lay it down flat with the end touching the center of the plug, and there's your bridge. Screw the plug back into place, and if the plugs were of too low amperage, fix the other the same way so you won't be bothered again. Of course, the inspector would not approve of this method of procedure any more than he would approve of bridging with a piece of copper wire, but there are times when we can't stop to ask his permission. Besides, your carbons act as a safety valve as well as a fuse will, and give you the danger signal by their sputtering, flaming and traveling around the arc when you are getting too much juice, and warning you to cut in more resistance on your rheostat.

The Popular Nickelodeon.

Despite Efforts of Business Men to End Existence of the Five-Cent Theater, It Still Lives and Prospers Because of Popularity.

By Frederick J. Haskin.

The efforts of merchants in Philadelphia and other cities to put a stop to the moving picture shows may find hearty response among business men, but the great majority is on the side of the nickelodeon. Philadelphia uses law processes, Louisville uses fine regulations, other cities employ other means to end the existence of the five-cent theater, but it still lives and prospers, financial panics notwithstanding.

The nickelodeon came to answer a demand for short, cheap, wholesome entertainment, and passed quickly from the list of novelties into that of standard amusements. Its home is a small hall that will seat a few hundred people, for if too great a crowd is admitted the amusement transceends its privileges and is raised to the rank of a theater and must pay a theater license instead of an amusement license.

The hall is fitted with a small stage that supports a screen for the pictures, while a piano or performerless musical apparatus beats out an accompaniment to the comedy or tragedy being portrayed by the moving pictures. A five-cent admission invites a patronage that would not be given anywhere else, and one may leave as early as one wishes, or stay through the entire performance.

The nickelodeon was born in a little Southern town and was the inspiration of a soda fountain man. This man had bought an expensive soda fountain and installed it in an old drug store, and soon found he was losing money. Just in the midst of the financial straits his landlord came and offered him the next door building also at a bargain figure.

The building he already had did not seem to be paying, but as nothing could be worse than that one, he concluded he would take two. He cast about in his mind for some means of making it a paying thing, and just then when a maker of moving pictures came by he found his solution. The picture maker had not been so successful himself. They decided to open a small theater that would seat a hundred people, and entertain them by throwing moving pictures on a screen and have a graphophone make music at the same time. They at first charged ten cents admission, then they saw that half as much would be more popular and profitable.

The nickelodeon was a success from the start. At the end of eight or nine months the soda fountain man and the moving picture maker had $35,000 in the bank of the small town and were well on the highway to success. Their idea was soon flying far and wide over the country. Big cities and little ones took it up until there are five thousand or over in full swing throughout the country, with many hundred in New York alone.

Some have even gone so far as to enlarge their houses, and take out regular theater licenses at $500 a year, so they can accommodate the 800 or 1,000 people that their gatemen have showed would be possible if the auditoriums were large enough. Philadelphia, alone, has one that clears upwards of $30,000 a year, and this, after one considers the fact that the average attendance of the smallest ones must average 4,000 a week, at least, to meet the running expenses.

New York's great trouble has been that the noise of the "barkers'" megaphones and phonographs at the entrances cause annoyance, and formal complaints have been filed against the nickelodeeons by merchants of their neighborhoods. As a result, the barker may go, but the phonograph, under one of its many guises may remain, for, in this age of machinery that must soon minimize man's services in many ways, even as a mechanism throws the figures of the actors and actresses on the canvas in the darkened rooms where owl-eyed ushers skilfully find you

a seat, so it must eventually furnish the entrance calls, the urgent invitations to come and see what is inside, and all the gay music that sets you to wondering what lies beyond the doors.

Children are the best patrons of the nickelodeon. The five-cent piece is easily begged from the parental purse, and thousands of tots go to the tiny moving picture show who never see any other. To meet their demands real fairy tales are often enacted and bits of travel and history shown. In large cities where a new foreign population helps swell the census rolls an astonishingly large percentage of the audience in the nickelodeeon is drawn from the Latin races who cannot speak English, who could not understand a word of an English play, but who can understand and enjoy a picture pantomime.

Romance finds its adherents the world over, whether one understands the language of a country or not, and the tragedies of a Watteau shepherdess, posed, perhaps, in some modern wood just outside Paris, where real sheep are available, are quitc real to the audience of a New York East Side nickelodeon, whether they are mentally interpreted in Yiddish, Italian, Bohemian, Syrian or Polish.

The blunders of the tipsy man with the accommodating latch-key are understandable in any language, when only a picture portrays them, and the tragic story of the forsaken wife and the dying child are as real as real can be, and sympathetic sniffles and visible applications of handkerchiefs bear flattering tribue to the far-away actors in some moving picture studio, who acted out the touching little drama before the powerful camera.

The nickelodeon in its demand for many and varied pictures has created, in the five years of its existence, a new class of actors and a new class of playwrights. Actors who never more see a real stage, who are ever far away from real footlights, and who never hear the plaudits of the millions they please by their art, play out in pantomine before the cameras the hundreds of little dramas that the moving picture machines under their manifold names present to audiences all over the world; men who could not write a line of a play have become famous at making plots for the actors to interpret. The nickelodeons use the majority of the films so prepared and talent and ingenuity are busy keeping up the supply.

It is no small task making these little photographic films of the modest proportions of five-eighths by one and onc-eighth inches, but so many of them strung together that the whole is many hundrcd feet long. Large studios are fitted up as interiors, roof gardens and the tops of giant skyscrapers are pressed into service and often the homees of the actors and actresses arc used to give better effects when needed.

Long excursions into the parks near Paris or New York are made with actors and actresses in costume ready to run automobiles, ride horseback, engage in some mirth provoking chase or act out simple tea party scenes, as the needs of the play may be. When real pedestrian or disinterested parties of any sort sometimes cross the line of the camera at the critical minute, so much the better for the picture—it gives a greater reality.

Busy thoroughfares, shady country lanes and private gardens are all being pressed into service to-day by the enterprising maker of pictures for the five-cent theater, and every device that science can bring him is pressed into service. Sometimes the process is slow and the work is expensive. There are freak pictures where giant knives rush out and slice bread, unaided. With a few jerks and amid much laughter and speculation, the incident is over in a few seconds. Yet it took many days to make that film, for the knife was moved ever so tiny a distance, and photographed, then moved and photographed again, and yet again, until the entire film has received its impressions and when rapidly reeled off gave the desired effect that a thousand exposures had been necessary to produce.

Sometimes the scenes to be reproduced are miles apart. The critical audience in the little nickelodeon may discover too crude attempts at deception, and so natural settings must be procured if possiblc. Cabs hurtle down the Champs Elysee for the benefit of the camera man on the sidewalk, accidents occur and people are evidently injured as per schedule. Accommodating ditchers, comfortcd by substantial money, have been found who were willing to be knocked bodily into the holes they have dug and then emerge covered with dirt and confusion for the benefit of the ready camera.

Cowboys who never saw the plains have charged bravely through the Bronx to circumvent a mail coach robbery by a band of Indian braves borrowed from the Hippodrome, all under the camera's cyclopean eye. But when real Western scenes were needed to complete the pictures, the camera man has bundled up his expensive instruments, his miles of delicate film, and, with a hurry-up order from the nickelodeon managers in his pocket, has gone swiftly to the deserts of Arizona or the mesas of New Mexico. There he has pressed the real cowboy and the real Indian into service against the real background of endless plain and sapphire sky that can never be faked.

The nickelodeon audiences demand travel scenes. They must be had, and they must be filled with adventure and perhaps have a bit of romance tucked in between—for ever since time began all the world has loved the lover and sympathized with him in his joys and sorrows. Real Alps are climbed, real deserts are crossed, real dangers encountered, actual conditions of heat and cold are endured, and more than once the forfeit of health or life has been paid that the baby theater may receive films that tell a good story and reproduce real conditions.

The first moving picture was made in 1897—the Corbett-Fitzsimmons fight in Carson City—when a film seven miles long was used and the men fought under several hundred powerful arc lights for the picture maker's benefit. Certain tricks of trade have been learned that make the pictures better every year. One rather expensive thing is the use of ground glass, only, when glass is to be shattered, for its edges photograph better. Talcum powder is always used to simulate smoke, for it does not dim the picture. With two million people already going every day to these tiny theaters, and more waiting to go, the maker of the show must keep a new and varied selection of pictures. The public has demanded pleasures in small and attractive packages and he must continue to meet the demand.

On December 31, 1907, there were 139 injunctions against the police regarding moving pictures and dances on Sunday—over 100 served in one day.

How, then, can the police execute the law when there seems to be so much doubt as to what is the law?

* * *

Shawnee, Okla.—In Justice George S. Carter's court the case of the State vs. Frank Stephens, et al., for an alleged infraction of the Sunday laws of Oklahoma in operating electric moving picture shows on Sunday in this city, came up for trial, the State being reprcsented by C. P. Holt, assistant prosecuting attorney, and the defendants by Attorneys S. P. Freeling and E. E. Hood.

The Court, after hearing the arguments in the case, held that there had been no breach of the laws of the State, defining what shall be unlawful to do on Sunday, and the case was dismissed.

This ruling, the first on the subjcct in the new State, fixes the status of the Sunday laws in their bearing on things of amusement character, and says plainly that electric theaters, plays, operas, dramas, Summer garden plays and anything of like nature that is rational and not immoral can be legally shown or acted on the first day of the weck.

The prosecuting attorney admitted that in his belief these things are not prohibited by the laws of Oklahoma, but he felt it to be his duty to satisfy those who are anxious to have such things barred by bringing the case to trial so that the legal responsibility might rest on the court.

Judge Carter was interviewed on the subject of his decision and he gave out the following:

"This case was submitted to the court on an agreed statement of facts, viz.: that they, the defendants, were running and operating a place of amusement and a phonograph in connection therewith.

"To this stateement of facts the defendants demurred, for the following reasons, to wit: First, that the facts stated did not constitute an offense under the statutes of Oklahoma.

"Now, in order to determine this question, we must consult the statutes for the exact meaning, as this is the only way in which courts may ascertain the intent of the Legislature.

"Section 1963 of Wilson's revised statutes of Oklahoma read as follows:

"'(1) The following are the acts forbidden to be done on the first day of the week, the doing of any of which is Sabbath breaking:

"'(a) Servile labor.

"'(b) Public sports.'

"These two subdivisions or separate provisions are the only points in controversy, and will be considered in order as set forth in the statute.

"The phrasc 'servile labor,' as defined by Webster, means 'pertaining to, or befitting, a servant or a slave.'

"The Supreme Court of Arkansas has said in a very recent opinion that any one maintaining or operating a place of amuse-

ment of this class is guilty of a misdemeanor under their statute. But the statute on which the opinion is based was materially different from our statute, insofar as it did not modify labor in any way, but used the term labor in its broad sense. But we are confronted with the phrase 'servile labor.' Now, for sake of discussion, suppose we admit that there are people who, as a matter of fact, are performing servile labor, then we are confronted with that clause in our United States Constitution, which provides against class legislation, and this is entirely too elementary to be given any consideration. And after considering the law and facts we are clearly of the opinion that there was no offense committed against this particular provision of the statute, and in order to secure a conviction for offenses of this class it will be absolutely necessary for the present statute to be changed to the extent of omitting the adjective 'servile.'

"In treating of the provision of the statute which prohibits public sports on Sunday, we can only say that to classify the offense complained of in this case as a public sport would be absolutely ridiculous from a legal standpoint. And was so treated by the attorney for the State in his argument."

* * *

The Sunday moving picture shows and theaters in Utica are a thing of the past. They always were contrary to law in Utica, Oswego or any other except a few large cities which have special legal provisions making it possible to license them. These shows and theaters on Sunday had no right to operate. There are different classes of people. Some want such entertainments and some do not, but the law is clear and the entertainments are illegal. Rome has not suffered them to exist, so there are none here to close.

* * *

The Brooklyn, N. Y., police ignored the injunction obtained by the Majestic Theater and arrested Thomas Finn, who operated a moving picture machine there. His attorney said he would apply to Justice Carr in the Supreme Court for an order of arrest for Commissioner Bingham on the grounds of contempt.

* * *

In his annual report, sent to the mayor of New York, Police Commissioner Bingham urges further legislation to help the police "in dealing with the forces of crime, vice and lawbreaking graft."

The commissioner declares that under present conditions lawbreaking is "the easiest business and the most lucrative, for the work involved, of any business now conducted in New York."

The police force is coping with the situation and is competent and able to carry on its work, short-handed though it is.

Its activity and efficiency are proved by the very resistance given it by lawbreakers, and the better work done by the police the more stubborn and active is the resistance they meet from lawbreakers.

As an illustration of one of the technical legal difficulties encountered in police work, take the following:

December 2, 1907, a clear decision on Sabbath breaking was handed down.

It was easily understood by the police and rigidly enforced.

December 19, 1907, a relieving ordinance was passed by the Board of Aldermen.

* * *

RECTOR CHASE FOUND GUILTY OF CONTEMPT.

Rev. Canon William Sheaf Chase, Rector of Christ Episcopal Church, on Bedford avenue, Brooklyn, N. Y., was found guilty of criminal contempt of court by Supreme Court Justice Marean, Monday, January 13, for having "viciously and maliciously criticized" a decision of the justice in connection with the Sunday closing law. Under the law the rector might have been sent to jail and fined $250, but Justice Marean permitted him to go.

"From the evidence," said the justice, "I am convinced that Rector Chase is guilty of criminal contempt of court. But I have no desire to punish him. He is a clergyman, and we must respect his cloth. I, therefore, will allow him to go with a suspended sentence."

The rector, as his own star witness, created a stir in court when he exclaimed:

"When I received this outrageous order to come to court"—but before he could continue the justice interrupted him.

"What do you mean, sir, by 'outrageous order?' You will have to apologize for the use of that word."

The rector, boiling with indignation, explained that he meant no disrespect. He testified that he did not remember having made the statement attributed to him in the printed interview.

Edward J. Denice, the reporter who secured the interview, testified that it had been dictated to him, word for word.

For some time past Dr. Chase has been actively engaged in trying to close saloons and amusement places on Sundays. Taking exception to a decision handed down by Judge Marean, it is alleged, Dr. Chase had an article inserted in a morning newspaper of December 8 declaring Judge Marean's decision illegal. According to Judge Marean, who says he has an affidavit of the reporter who took the interview, other remarks of a reflecting nature were made.

* * *

Fort Worth, Tex.—Judge Steer imposed a fine of $20 on W. F. Carr, whose arrest occurred several weeks ago on a charge of violating the Sunday closing ordinance by operating a moving picture show.

The court overruled the contention that the City Court had no jurisdiction in such matters, and stated that such rights were given the Corporation Court in the city charter.

Notice of appeal was given, with the announcement that the case will be fought through the highest courts of the State, if necessary.

* * *

Dixie Electric Theater Company, Columbus, Ga., incorporated, with capital of $10,000, will operate moving picture theaters. Incorporators are: Z. A. Brooks, R. I. Zachrias, E. J. Brooks.

* * *

Ware, Mass.—The expressions of popular approval that have been accorded moving picture theaters in various parts of the country have reached Ware, and the apparent demand for such a theater in the town has culminated in negotiations for the establishment of such an amusement enterprise. Springfield and Holyoke parties have decided that Ware is an ideal location for a moving picture theater, and several persons interested in the project looked over the ground thoroughly. While no lease has yet been secured, a moving picture theater will be open for business in Ware within a month, if the parties have to build a new building, in order to get a suitable location. Ware has no amusement theater of this nature, and it is the belief of many that such a theater would be a paying investment and would be much patronized because of the popular prices usually charged for admission.

* * *

Grand Union Vaudeville Co., New York; moving pictures, amusements; capital, $4,000. Incorporators: Stephen J. Scherer and John F. Wickens, No. 1160 Broadway; Samuel Hoffman, No. 302 Broadway, all of New York.

* * *

J. C. Hewitt, of Wm. H. Swanson & Co., tells an amusing story which happened in a five-cent show house where "The Passion Play" was being featured. It happened that the proprietor had purposely concealed himself in the ticket booth, not wishing to see his caller, who, having lots of time on his hands, thought he would review the sacred pictures. It came to the part where Christ was walking on the water, when an old squeaky phonograph warbled out from behind the screen, playing and singing, "Alice Where Art Thou Going." Needless to say the audience burst out laughing, and not being able to keep in hiding without knowing the cause of the laughing, Mr. Prop. came out of his concealment straight into the presence of Mr. Hewitt, who made his collection, thanks to the sacrilegious goings on of an old phonograph.

* * *

Reports from various places in the vicinity of St. Louis and Southern Illinois say that business has increased nicely since the first of January. This is gratifying to the proprietors in small towns of 3,000 and up, who were about to give up the ghost, thinking the moving picture business played out, but now they have taken a new lease of life, due to the increased business, which goes to show that there ain't going to be no ending in moving pictures.

* * *

"The Morrison" is the name of a new five-cent moving picture and illustrated song theater that was opened in St. Johns, Mich., by A. W. Morrison, an old resident and former business man of St. Johns.

The building has been changed from a rather unsightly one

The Kinematograph and Lantern Weekly

The only English paper devoted entirely to the projection trade.
American buyers desiring films will find the most detailed and best informed description of the new subjects in the "Weekly."
American manufacturers will find it the best medium through which to reach the English markets. We guarantee our circulation in Great Britain, on the Continent and in the Colonies.
Ad. rates may be obtained through the Moving Picture World, which is authorized to accept advertisements for us.
Subscriptions $1.75 per annum. Specimen copies free on application.

E. T. HERON & CO., 9 Tottenham Street, LONDON, W.

into one that is an attraction to Clinton avenue. The front has been remodeled and repainted, and the entrance to the lower floor, where the show is, being in the shape of an arch, profusely illuminated with electric lights with ticket office in the center.

The interior, a room 20 x 70 feet, has been nicely decorated with attractive paper and bright colored panels, and furnished with 200 opera chairs, making a very pretty hall. A stage has also been put in in the rear of the building. The hall is also furnished with a Victor auxetophone, operated by an one-eighth horse-power electric motor, and a piano.

Mr. Morrison informs us that he has put about $1,000 into improvements and furnishings, and may ultimately turn the house into a ten-cent vaudeville theater.

* * *

Moving pictures of surgical operations were given for the first time in America at the college amphitheater of the Chicago Night University, 533 Wells street, January 4.

The pictures, which are designed to demonstrate to students and physicians the progress of surgical science, were made at an expense of $25,000 by the great French surgeon, Dr. Doyen. They represent the surgeon performing some of the operations that made him famous.

[We are glad to see American surgeons are taking to these illustrations. In 1902-3 we introduced them to the University of Birmingham, England, and they proved very educative. Urban Eclipse Co. manufactured them for D. Doyen.—Ed.]

* * *

Scores of people rushed into the street January 7 when a fire broke out in the Traders' Safe and Trust Building, 253-261 LaSalle street, Chicago. Occupants of the Western Union and Board of Trade Buildings, and the Kaiserhof Hotel, were alarmed when they saw the excitement, and made ready to flee should it become necessary.

The blaze was confined to the third story of the building, however, and nobody was injured. The building was damaged $1,500. D. R. McDonald, manager of the Royal Film Service Company, in whose office the fire started, says his company lost $25,000 worth of films.

* * *

Chief Gaverich, of Harrisburg, Pa., City Electrician Diehl, Building Inspector Ferree and two members of the Board of Underwriters, began an inspection of the local picture machine theaters recently, and while no official report was made to the mayor, it is understood that only one theater was found equipped with fire exits and protection within the limits of the law, and that this one playhouse would have to undergo certain changes in order to be made completely fireproof and safe.

This inspection is being made on authority of the mayor. His attention had been called a number of times to the danger that existed at some of these cheap theaters, more so since the introduction of vaudeville, requiring dressing rooms, which are heated by oil and gas stoves. The majority of the exits are at the front, directly under the electric machines used in the picture exhibitions, which, in the opinion of the mayor, endangers the lives of patrons. Complaints were also made by owners of properties adjoining these playhouses, who feared serious results in case of fire.

On report of the committee the mayor will issue instructions to proprietors to have necessary alterations made within a certain time or close up business. It is understood that the inspectors unearthed some really flagrant violations of the law.

* * *

The Opal Theater, a new place of amusement, under the management of Elmer Tompkins, has recently opened in Gilroy, Cal., giving moving pictures and illustrated songs exclusively. Judging from the patronage the place is very popular with the people.

* * *

We were in the office of the Consolidated Film Company in Rochester a few days ago and can vouch for the truth of the following: An exhibitor in a small town called up Mr. Burton, the manager of the Consolidated Film Exchange, on the long-distance telephone, and after giving his name, said, "Do not ship me any films this week, Murphy is dead." Without any further explanation or waiting for Mr. Burton to inquire who Murphy was or what he had to do with the service, the receiver was hung up. Wondering what was the trouble, the customer having always been first with service, Mr. Burton telegraphed for full particulars at his expense. Back came a long message telling how one of the leading citizens of the town had died, that the seats in the exhibition hall were the property of the local undertaker and no show could be held until after the funeral owing to the seats being required for the mourners.

* * *

The Royal Film Service Co., of Chicago, has filed suit against Fire Marshal E. E. Goss, of Beloit, Wis., for $100 damages,

READY, SATURDAY — JANUARY 18th

TWO NEW ESSANAY FILMS

Novice on Stilts

As we predicted, the "JACK OF ALL TRADES" kept the laughter caused by the Essanay films up to its height. They smiled, laughed, roared and screamed at our latest comedy subjects, but the "NOVICE ON STILTS" will even do more in the comedy line than any of its predecessors.

Length about 400 ft. Price 12c per foot Code—Newboy

A Home at Last

You will note that in this week's issue we are deviating a little from the comedy issue, and are dividing our subjects, making delivery simultaneous with "A NOVICE ON STILTS," a comedy subject.

Length about 250 ft. Price 12 per foot Code—Star

"NOVICE ON STILTS" is another good comedy of the Essanay class

"A HOME AT LAST" is a pathetic story picture

Are you getting these films? If not, see to it that you have them. They wiill surely please your patrons.

ESSANAY FILM MFG. CO.
501 Wells Street, Chicago, Ill.

EDISON FILMS

LATEST FEATURE SUBJECT.

THE SUBURBANITE'S INGENIOUS ALARM.

A New Comedy Hit. Full of Amusing Incidents.

SYNOPSIS OF SCENES.

A broker's office in the City. Mr. Early, as usual, arrives late and is caught by the manager and threatened with dismissal.

Mr. Early buys an alarm clock which wakes him in the morning all right, but refuses to stop ringing. He smothers the sound under his pillow and goes off to sleep again.

The late Mr. Early misses street cars and trains and arrives at the office in time to get another lecture from the manager.

Mr. Early hits upon a plan. He buys a rope. Ties it to his wrist—drops it from his window and arranges with his friend to pull it in the morning, as he passes by, feeling sure this ingenious alarm will get him up in the morning—which it does, but not in the manner he expected.

Near the small hours of the morning a burglar espies the rope hanging from the second story window and is about to ascend, when he is interruped by a policeman, who at once proceeds to investigate by climbing up the rope. Mr. Early finds himself suddenly jerked out of bed, on to the floor and up to the window. He explains to the policeman his ingenious alarm.

He is again aroused by a tipsy clubman upon whom he empties a basin of water and then goes back to bed; this time tying the rope around his feet.

A milk wagon appears on the scene and the tipsy clubman has his revenge. He fastens the rope to the milk wagon, which drives off, pulling poor Mr. Early out of bed. Out of the window and into the street, away the milk wagon drags him; down the street; around corners; over mud holes, until at last he is rescued by a passing policeman and sent back home in the milk wagon—but very much awake.

Mr. Early arrives at the office in bandages and on crutches, but on time—at 5 a. m.—much to the amusement of the scrub woman.

No. 6338. Code, Veerkracht. Length, 595 ft. Class A. $89.25

OTHER LATE FEATURE FILMS.

No. 6336. **LAUGHING GAS.**—Class A. Code, Veerboot. 575 ft. $86.25. For complete synopsis send for Circular No. 340.

No. 6335. **COLLEGE CHUMS.**—Class A. Code, Veenwortel. 700 ft. $105.00. For complete synopsis send for Circular No. 339.

No. 6334. **THE TRAINER'S DAUGHTER.**—Class A. Code, Veenwerker. 800 ft. $120.00. For complete synopsis send for Circular No. 338.

No. 6333. **MIDNIGHT RIDE OF PAUL REVERE.**—Class A. Code, Veenwater. 915 ft. $137.25. For complete synopsis send for Circular No. 334.

No. 6332. **JACK, THE KISSER.**—Class A. Code, Veenrook. 755 ft. $113.25. For complete synopsis send for Circular No. 331.

No. 6331. **A RACE FOR MILLIONS.**—Class A. Code, Veengrond. 975 ft. $146.25. For complete synopsis send for Circular No. 328.

No. 6330. **THE RIVALS.**—Class A. Code, Veengraver. 780 ft. $117.00. For complete synopsis send for Circular No. 327.

No. 6329. **STAGE STRUCK.**—Class A. Code, Veendamp. 785 ft. $117.75. For complete synopsis send for Circular No. 326.

No. 6328. **THREE AMERICAN BEAUTIES, NO. 2.**—Class A. Code, Veenbaas. Length 85 ft. Price, $24.50. For complete synopsis send for Circular No. 337.

ATTENTION! ATTENTION! ATTENTION!

Nickelodeon and Vaudeville Managers, Dealers, Renters, and Exhibitors.

The following list of headline and feature subjects are ENTIRELY NEW to a large number of those NOW identified with the motion picture business, as well as to a majority of the patrons of the PRESENT DAY of motion picture exhibitions. We have just filled a SINGLE order from one of the largest and oldest exhibition and rental houses in the country for 40,000 feet of film selected from the subjects given below, which tells its own story plainer than words. Why should YOU not take this opportunity to profit by existing conditions? All ordinary size orders made up and shipped within 12 hours after receipt of order.

No.		No.	
5799. The Great Train Robbery	740, A	6241. A Winter Straw Ride	500, A
6034. Capture of "Yegg" Bank Burglars	960, A	6245. The Terrible Kids	600, A
6045. Parsifal	1975, S	6259. Life of a Cowboy	1000, A
6052. Maniac Chase	530, B	6223A. Life of an American Policeman, with section showing desperate encounter between burglar and police	1000, A
6116. The Kleptomaniac	670, A	6263. How the Office Boy Saw the Ball Game	785, A
6120. The Seven Ages	415, A	6265. Waiting at the Church	470, A
6127. How Jones Lost His Roll	575, A	6266. Kathleen Mavourneen	1000, A
6147. "Raffles" the Dog	635, A	6276. Getting Evidence	930, A
6156. Stolen by Gypsies	845, A	6277. Scenes and Incidents U. S. Military Academy, West Point	345, A
6181. The Little Train Robbery	725, A	6279. Honeymoon at Niagara Falls	1000, A
6187. The White Caps	835, A	6312. Daniel Boone; or Pioneer Days in America	1000, A
6190. Poor Algy	315, A	6313. The Teddy Bears	935, A
6211. The Watermelon Patch	725, A	6327. The Nine Lives of a Cat	955, A
6214. Down on the Farm	440, A		
6222. Train Wreckers	815, A		
6221. Everybody Works but Father	350, A		
6223. Life of an American Policeman, with section showing river tragedy	1000, A		
6239. Dream of a Rarebit Fiend	470, A		

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alleging that 100 feet of film, valued at ten cents a foot and used by Harry Ward, manager of the defunct Airdome Theater, has never been returned to them, and that Mr. Goss, who went guarantor for Ward, is therefore responsible.

The suit was taken up in Municipal Court some time ago, but was adjourned. When it again was taken up another adjournment was taken.

Mr. Goss, through his attorney, Cornelius Buckley, has entered a general denial to the charges and will fight the case. T. D. Woolsey is appearing for the Chicago company.

* * *

Grand Rapids, Mich., is rapidly getting to be the moving picture city of the State, if the present shows and the continued petitions for licenses is any criterion. Another show has been added to the list when Moses Salamy filed a petition with the city clerk for a license to operate a show on West Bridge street.

* * *

Manager Lucas, of Americus, Ga., has been unable to get a musician and has had to depend upon the kind offices of friends. He has canvassed Savannah, Atlanta, Macon and other cities, but without success.

"We are somewhat up against it," said Manager Lucas, of Glover's Opera House.

"It looks as if musicians were the most popular artists abroad in the land. It would be the easiest thing to get up a theatrical company or companies on short notice, but when it comes to the musical artists they are all engaged, it seems.

"I am still working, and hope to get one by and by. In the meantime we are hoping that our friends will continue to help us out. The search will be kept up until an expert is secured, and then we can let other seekers after musicians do the worrying."

[Perhaps some of our readers would like to communicate with the above and gain a position.—Ed.]

* * *

MATINEE PRICES RAISED.

From Calumet, Mich., we learn that the management of the Grand and Star Moving Picture Houses have decided to raise the admission charge to their week-day matinees to ten cents for adults. Children will be charged five cents. On Sunday afternoon the admission will be ten cents for both adults and children. The previous rate has been five cents for adults. In view of the decision the managements of the Star and Grand Theaters and the management of the Bijou announces that the admission to its Sunday matinees in the future will be fifteen cents. On week days the price will be ten cents, as usual.

* * *

PANIC AT A MOTION PICTURE SHOW.

That the panic which occurred at one of the many motion picture shows in this city last Tuesday evening was not attended by calamitous results must be regarded as a fortunate circumstance upon which it would be folly to presume for future immunity. What happened then may happen any time. An explosion of the machine was followed immediately by fire, and at once there was a wild stampede for the door. Fortunately, the proprietor of the place kept his head, and by his presence of mind somewhat allayed the fears of the frantic people who were struggling to get out, and to this may be attributed the fact that no one was killed and that while several peersons were cut and bruised in the crush, only two are said to have been seriously injured. But an accident which might so readily have developed into a disaster shows the existence of a constant risk against which it is imperative that appropriate precautions be promptly taken.

This is a subject upon which *The Inquirer* has more than once raised a voice of warning. There are a great many motion picture shows in Philadelphia, and it is well within the limits of the truth to say that the majority of them are in varying degrees unsafe. Those which are arranged with an adequate and intelligent care for the protection of the public are only a small proportion of the total number. These entertainments are nearly all given in rooms which were not originally intended to be used as auditoriums, but which have been adatped to that purpose with a controlling if not an exclusive regard to providing accommodation, such as it is, for just as many people as could be crowded into the space available for their reception. With this object the aisles are made so narrow that in the case of a crowd there can be no freedom of movement along their length. The rows of seats are placed so close together as to render ingress and egress difficult, while the single exit is so restricted that anything like a crowd must choke it at once.

It is the exception where there is any exit except in the one direction. Some of these shows, not many, are given in corner buildings, which admit of lateral openings, but the great majority can only be entered from the front, where so much room

is occupied by the ticket office that the entrance and exit passages are reduced to small dimensions, with the result that they are quite unequal to any exceptional pressure. The show is occasionally given on the second floor of a narrow building not constructed with any idea to its use as an assembly hall, and that should be prohibited absolutely. That the Director of Public Safety has large powers in the premises was demonstrated by the drastic nature of the reforms enforced as a consequence of the Iroquois Theater horror, and it is his duty to exercise them freely for the general welfare.

What he ought to do is to inform himself through the police and otherwise as to the safety of every place in which public performances are habitually given, to formulate and promulgate such reasonable regulations as will reduce to a minimum a danger which cannot be entirely eliminated and to close as a public nuisance any show where these regulations are not observed. He may be sure that should disaster come he will not be absolved from blame by any plea that the law does not invest him with an adequate authority. A public nuisance can always be suppressed by the police, and an obviously unsafe public meeting house is nothing else.—*Philadelphia Inquirer.*

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Projecting Machines and Their Manufacturers.

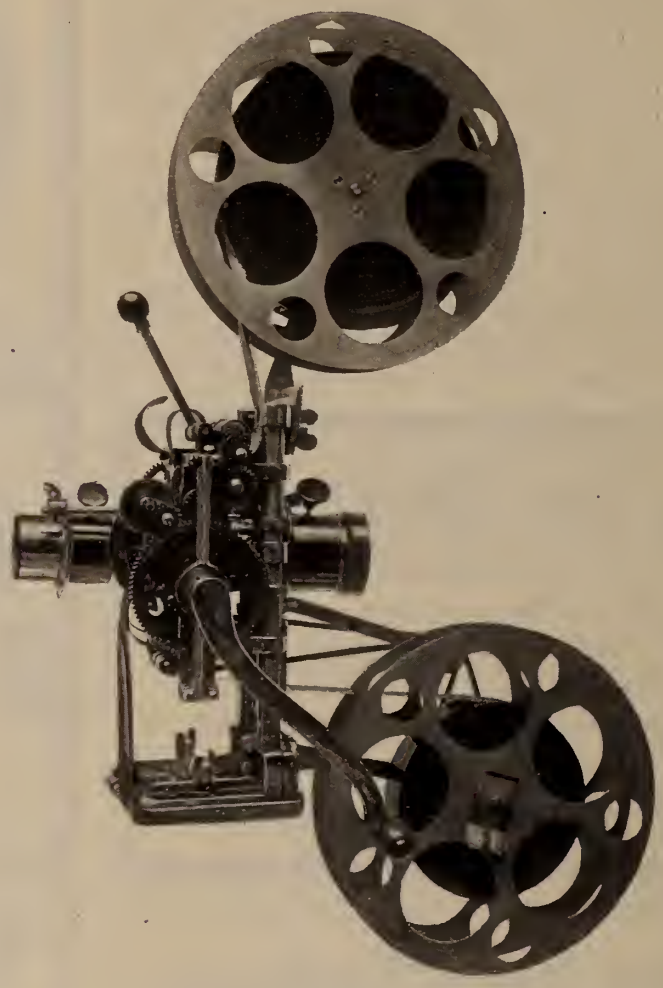
No. 4.—LeRoy's Acmegraph.

The advances in projecting apparatus for animated pictures is well illustrated in the many novel and original points of excellence embodied in "LeRoy's Acmegraph." It is a distinct advance in phoronomics, a strictly high-class machine, in the construction of which only the very best material is used combined with experience, skill and creative ability, the question of "how cheap" having been entirely eliminated. The Acmegraph possesses simplicity of construction, yet with great strength to withstand the enomous amount of wear which machines are subjected to at the present time, also the great advantages of durability, rock steadiness, non-flickering and absolute safety in operation from fire or flame. Only the highest grades of bronze and steel are used in the construction of the Acmegraph, insuring long wearing qualities, and, in conjunction with double ball bearings, admits of ease in operation.

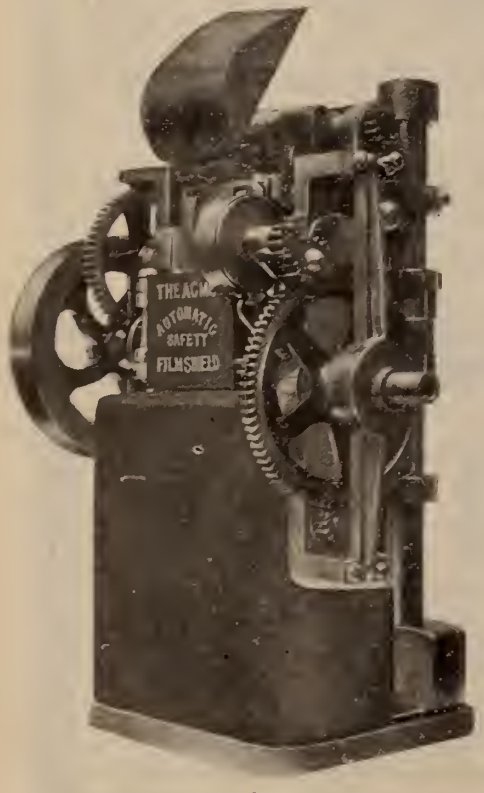
The sprocket wheels, made of the very best steel, taking all standard perforations, are cleared in the centers and between the teeth, stopping accumulation of dirt and preventing scratching of the films.

The driving mechanism is high geared, 28 to each revolution of the driving handle, and does away with the racing speed to keep the picture in its normal, so usual in low-geared machines. The crank handle is 7½ inches long, and allows the operator ease on long runs without tiring. The mechanism is only 11 inches high and weighs 12½ pounds.

Ball Bearings.—All shafting is of the highest grade of Stubbs steel running double in patented ball bearings, constructed with finely hardened and perfectly polished steel raceways; the steel balls run perfectly smooth and will stand unlimited wear in operating the Acmegraph.



Driving Gear.



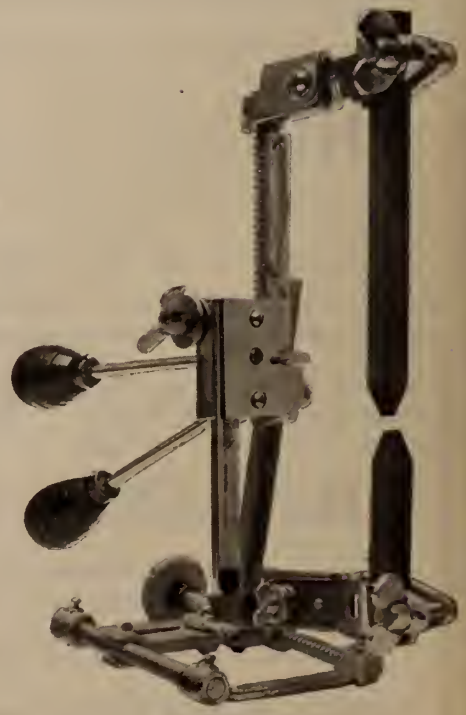
Automatic Safety Shutter.

The automatic safety film shield is of the gravity type and operates without a drag or brake on the mechanism, as no rubber, fibre or leather is used to create a pull to raise the shield. This device can be depended on to act when requird and does not cause the shield to flutter like a sheet in a gale of wind, and thereby cause the operator to tie up the shutter, endangering himself and others; also creating an extra fire hazard, which should be considered a criminal offense.

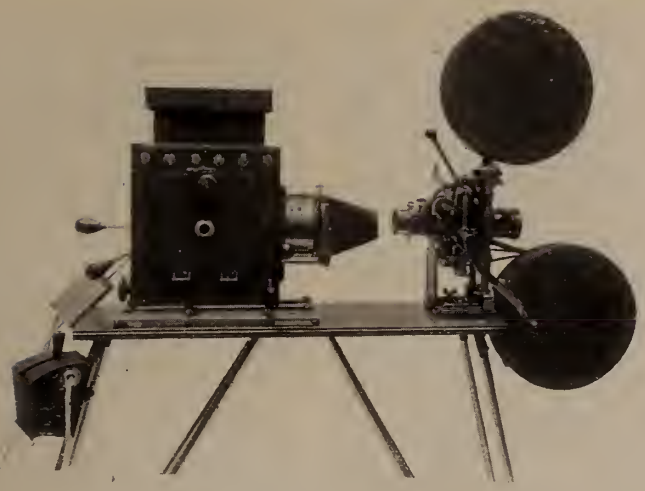
The star wheel and pin driver are made extra wide of high grade steel with pinions and shafting tempered to a required hardness. This movement is of special design and acts more in unison with the taking camera with the resulting projected picture more lifelike in its action. The star wheel shaft travels in an extra long phosphor bronze bearing, easily adjusted to take up wear, by means of a small lever and set screw.

The film shutter is mounted upon the inside of frame and is extremely small, being only 2¾ inches in diameter; it allows the greatest amount of light to pass with the least obstruction, eliminating the disagreeable flickering.

The objective lenses and condensers are made by the great French optical firm of Messrs. Durand & Darlot, of Paris, France, and this in inself is a guarantee of their excellence.



New Pattern Arc



Extra Large Lamp House.

The film chute and gate are stationary, always remaining in line with the lens and the source of light; the chute is made extra long, with steel compensating springs which extend its entire length and hold the film on its extreme edges so that no part of the picture comes in contact with the gate or face plate. Novel means are provided to prevent firing of the films, and it is impossible to burn more than one picture in the gate when the machine is at rest, and this can only be accomplished by intention of the operator.

The tension rollers are of hard bonze, cleared in the centers, mounted upon rocking levers with stopped spring tensions, preventing unnecessary wear on the film or sprocket wheels.

The take up device is of such construction that no pull or stress occurs on the film, no matter at what position the mechanism may rest; the driving belt is always in proper alignment by a roller guide arm which prevents slackening or lighting of the belt when the mechanism is shifted in framing the picture.

Enclosed switch.

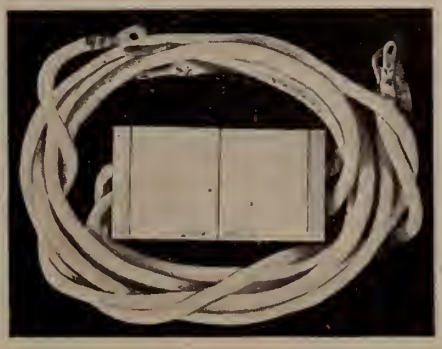
Rheostat.

The electric arc lamp is of a special pattern rack adjustment, wobble proof, with clamp carbon holders which expand and contract with heating and cooling of the lamp, preventing loose carbons. The lamp is double mica insulated and conforms to all rules of the underwriters, and is easily adjusted to the needs of the operator.

The lamp house is extra large and made of Russia iron with a mica lined top hood, allowing use of long carbons in the lamp. A large side door opening downward and spring hinged so as to close automatically allows access to the inside of the lamp house. An automatic light shutter upon the inside of the lamp house between the light and the condensing lens and operated at the outside within easy reach of the operator, saves breakage of condensers and may also be used for dissolving in slide work.

The rheostat is of compact construction, only 12 inches high, and weighs 8½ pounds, packs in a very small space; the output is 25 amperes with the best gun metal being used as a resistance wire; it will not burn out and passes inspection. A spring cover allows easy means of making connections.

The enclosed switch is of an approved type with a grip holder to fasten it upon the leg of the operating table, doing away with the usual unhandy fastening of the switch under the operating table; no need of removing wires from the switch when packing up; simply remove switch and wires by loosening the grip holder.



Polarity Plug.

Operating Table.

Polarity plug connector with asbestos wire connections and copper lugs from the switch and rheostat to the arc lamp is a needful device is case the lamp burns upside down, which can be instantly corrected by reversing the contact pins in the connector and not disturb any wire connections. The capacity of the connector is from 25 to 50 amperes.

The magazines are round, made of Russia iron, carried on bronze arms and hold standard 10-inch reels; these magazines are provided with suitable inlets to prevent flame from entering, contain less air space than square ones and are less bulky.

The operating table is of novel construction with quartered oak top, with steel tubing telescoping legs with a truss extender, which causes the table to be of rock-steadiness without any swaying or vibration when operating the machine; this alone is a commendable feature, not found in tables of the usual construction.

In conclusion, it may be of interest to the reader to know that Mr. J. A. LeRoy, the inventor of the Acmegraph, is perhaps one of the oldest active mechanicians in the motion picture machine line in America, having constructed and operated an animated picture projecting apparatus of his own design in February, 1893, and with nearly fifteen years' experience is well qualified and has embodied many original features in the Acmegraph, making a projecting machine strictly up to date and of sterling worth.

Film Review.

ENERGIZER.

Biographs' issues are: "Energizer." How often do we, with much amusement, read upon the dead walls of our city and also upon the pages of the popular magazines, the blazon advertisements of the numerous breakfast foods, setting forth in glowing terms their marvellous virtues. They promise most wonderful results for the partakers thereof—youth to the aged, strength and vigor to the decrepit, ambitious animation to the indolent—in short, only limiting their restoring possibilities in not bringing the dead to life. The attention of a thrifty housewife is attracted by the posters of a preparation called "Energizer," which no doubt is a compound of pineknot sawdust and cross-cut excelsior, but is claimed to possess most egregious powers of stimulation. Now, her lord and master is an apparent victim of hypnology, or, in other words, as lazy as Ludlam's dog, so she purchases a package of this life-giving commodity and serves it to her hubby for breakfast. What a transformation! Relieved of his habitual pandiculation, he becomes a veritable storm of energy, moving about with the celerity of "greased lightning" on the down grade. At the kitchen door calls one of those pestilential parasites, a good-for-nothing hobo, in quest of the usual "after breakfast handout." The maid gives him the remainder of the "Energizer," and after eating generously of this palatable pabulum, becomes a giant in strength and performs such feats that would cause Hercules to turn green with jealousy could he have witnessed them. His adventures are a series of the funniest incidents ever chronicled in motion pictures, and the film as a whole in the race of laugh producers is the one best bet.

FALSELY ACCUSED.

And "Falsely Accused." Mark Twain, through "Pudd'nhead Wilson," once said: "Circumstantial evidence should be considered with great caution. Observe a lead pencil sharpened by a woman—one would say she did it with her teeth when in reality she did it with a knife." The above may be used as the moral of this Biograph subject, for the solution of the mystery therein involved seemed to point conclusively in quite an opposite direction to the final dissipation with the aid of a motion picture machine, of the opaque veil that shrouds it. A wealthy old alchemist and inventor has just perfected a motion picture camera with which he hopes to revolutionize the art of animated photography, and our story opens with the old man in his library studying out the plans of his invention. A telegram calls him hurriedly away. He replaces the papers in his safe, but, in his haste, neglects to lock it, which oversight is pardonable, as his wife and daughter are in the room at the time. The daughter's hand is sought in marriage by a worthy young man, whose attentions are looked upon with favor by herself and her parents. But he has a rival in the person of a contemptible villain, whose motives are purely mercenary, reasoning that this new invention will greatly enhance the father's already ample wealth. He has met with little or no encouragement from the girl, but is determined to have her at any hazard, so calling at the house shortly after the old man departs, is ushered into the library by the maid, who goes to inform her mistress of his arrival. While left alone in the room he espies the door of the safe ajar. Making sure that he will suffer no interruption, goes through the safe and secures the coveted plans, secreting them in his pocket just as the girl enters. He renews his protestations of love, but is again repulsed, and when he becomes insultingly persistent, receives a blow in the face and is ordered from the house by the incensed girl. He goes, but swears vengeance. The father now returns and goes to his laboratory to make a final test of his invention. Threading the camera with photographic film, he starts the motor, when the villain enters to lay his proposal for the girl's hand before him. It is, of course, rejected, and the villain threatens the old man, flaunting before his very face the cherished designs of his invention. The old man, white with rage, leaps at the throat of the villain, forgetting about the camera, which is whirling through its mechanism yard after yard of negative film. During this scene the young girl is in the library relating to her fiance her experience with the odious suitor, and upon leaving he is assured that there is nothing to fear in that direction. She then goes to the laboratory, and the horrible sight that greets her freezes the blood in her veins, for there upon the floor lies her dear old father cold in death. Bending over his lifeless body she picks up a dagger paper-cutter which the murderer, whoever he be, had taken from her father's desk. There she kneels beside the prostrate form transfixed with horror, with this poniard tightly clutched in her nerveless hand, when the villain enters with others and boldly accuses her of parricide. Appearances are unfortunately against her, so she is led away to prison. Circumstantial evidence is so strong that the world believes her guilty and all desert her except her poor old mother and her faithful lover, who visits and consoles her in her prison cell, vowing he will leave no stone unturned to run to earth the real culprit. Visiting the laboratory, the young man makes a startling discovery. While rummaging through the old alchemist's effects, his attention is drawn towards the new camera, and although having but a vague knowledge of the art of animated photography, he has, through his association with the old inventor, a limited idea of its importance, and some little talent in chemistry, so he examines the camera and finds that one of the film boxes contains film. This he take into the "dark room" and develops a short strip sufficiently to see a faint outline of a scene—"My God! Just as I thought." He hurries with the box of film to the old man's assistant, who develops it and prints a positive. Armed with this convincing evidence, he rushes into the courtroom, and, with the permission of the presiding judge, sets up a moving picture machine and projects the result of his discovery upon the wall. The scene here pictured completely exonerates the young girl by showing the actual murder of the old man by the villain, who, during this exposition tries to bolt, but his escape is cut off, and he is taken into custody for the heinous crime he committed. This is one of the most thrilling motion pictures ever produced, as well as the most novel. The staging is perfect in detail, and entirely devoid of any gruesomeness that might have with less careful handling appeared.

RESCUED FROM AN EAGLE'S NEST.

In this new Edison subject the scene opens with a lumberman's cabin in the mountains—Early morning—The lumberman off for his day of toil—Bidding wife and child good-bye. In the forest—Felling trees—The baby at play in front of the cabin—The eagle seen hovering above—He sights his prey—The downward flight—The eagle picks up the child and carries his victim skyward—The flight of the eagle with the child towards the eagle's crag in the distant mountains. The mother discovers her child gone—She sees her baby in the eagle's claws a thousand feet above—A mother's anguish—She at last reaches her husband, and fainting in his arms, tells him of the child's fate—The lumbermen gather around—They start in pursuit—The chase through a rocky gorge—Along the mountain side—At last they discover the eagle's nest down the chasm far below, where the eagle has placed the child—Slowly the father is lowered down the cliff by means of a rope, and reaches the eagle's nest. The child is safe, but the father now has the eagle to contend with, who is furious at losing his prey—A battle royal begins on the edge of the rocky ledge between man and bird—The man at last vanquishes the "King of the Air"—He dashes the bird to the rocks below, then with his unharmed baby is pulled up the cliff, and the child restored to its anxious mother.

THE RIVALS: A LOVE DRAMA OF POMPEII.

The Society Italian "Cines" have gone back to ancient Rome to enact a drama of love, and in ill-fated Pompeii the scene is laid. "The Rivals" is a love drama wherein a young Roman is confronted with the affections of two maidens who are rivals for his favor, one of them coming from a high station in life and the other from a simpler estate. It appears that the latter is the favored one, and the jealousy of the damsel in the more aristocratic surroundings takes the form of persecution, in which the influences she is able to bring to bear illustrate the venality of her character. A scheme is concocted to abduct the young girl, who has become betrothed to the youthful lover, and she is borne away by minions of the jealous woman and by her order thrown into a dungeon. The young man shortly after appears at the home of his betrothed, and learning of her absence, makes a search for her. In the meantime the jealous persecutor appears at the dungeon to mock the miserable victim of her venom, and heartlessly spurns all pleadings of the wretched girl. At this moment appears the youthful lover and surprises the enraged woman in the scene, and the scene closes with the rescue of his betrothed. At the same time the iron door of the dungeon relentlessly closes upon the wicked persecutor.

ADVENTURES OF A COUNTRYMAN.

The "Adventures of a Countryman" is a very picturesque bucolic of the "Cines," laid in mid-Italy, among some of the quaintest surroundings that have up to this time been shown in the film art. The comic features are fresh and interesting, photography most excellent and equal to any that we have seen. We can promise a subject that will attain much popularity in this country. An old countryman comes to town, leading his donkey, laden with products of the farm, two sheep tied to the tail of the patient donkey. Among the many scenes in which our mossback is shown, he is finally stripped of all of his belongings, including the products of the farm, the sheep, the donkey and his wearing apparel, by the loafers of the town. He mournfully makes his way home, only to meet the reproof of the good housewife, who drives him into the house in disgrace.

A MAGISTRATE'S CRIME.

The Society Italian "Cines" presents "A Magistrate's Crime." In the subject of this sketch, which represents a very thrilling climax of a love story that is not altogether unlike the always-to-be-remembered story of Paola and Francesco in a modern garb, a youth pays court to the daughter of a magistrate and the affair is disapproved of by the father of the girl, who forbids the house to the lover, and as a result the youthful couple meet clandestinely. The magistrate having discovered the young man in companionship with the daughter endeavors to shoot the youth and instead kills his own daughter. When officers are summoned to the deplorable scene the horrified father accuses the young man of the deed and allows him to be imprisoned and tried under the accusation. Despite the appeals of the mother of the young man the magistrate makes no attempt to save the lover of his unfortunate daughter and himself falls into a swoon in his office, and the picture closes with the vision that he sees of his daughter and her lover folded in embrace in Elysium.

THE VIKING'S BRIDE.

Williams, Brown & Earle issue "The Vikings Bride," an exceedingly fine film, showing the marriage of one of a band of Vikings in their picturesque costumes. The commander of a neighboring tribe claims the bride, without success. The bride and groom are ambushed, however, in a desperate attack, and the bride is captured, but is again recovered and the bridegroom, surrounded by his men, leaves, shouting their victory. It is a splendid subject.

"The Artful Lovers," a comedy subject of high order showing the various devices used by a very ingenious lover to obtain moments alone with his girl.

"Testing of a Lifeboat." This is an exceedingly interesting film to all classes. It shows a new perfected air life boat, for once capsized immediately rights itself.

A HOME AT LAST.

Essanay issue this week "A Home at Last," a short picture of intense interest, showing the human intelligence of a poor canine, who is living on the streets and receives nothing but the rebuffs of different people who chance to come his way. The picture opens with the dog Star being taken home by a passerby, but the moment he is taken into the house he is quickly evicted by the lady, who refuses to have a dog in her home. The next scene shows a policeman giving the poor dog a vicious kick and sending him on his homeless way. He next encounters two boys, who try the old trick of tying a can to his tail, and the dog narrowly escapes serious injury from the hands of the two youngsters, who begin to throw stones at him. The poor animal next tries to find rest on the back porch of a house, but again he is ill-treated by the servant, who sends him on his way. However, this cannot last forever, and he has an opportunity to gain a home at last. An elegantly dressed lady, while entering an automobile, accidentally drops her purse, which escapes her notice, little knowing that she would have sustained a big loss had not the dog quickly taken the purse in his mouth and followed the machine to its destination. As the machine arrives at the lady's home, she enters the house and the dog awaits his opportunity to enter, which comes when the servant of the house opens the door and lets him in. The next scene shows the lady discovering her loss. She is very much agitated, as the pocket book contained valuable jewelery. She is just about to report her loss to the police when the dog enters with the purse in his mouth. He has now found a home for the remainder of his life, he and the child of the house becoming fast friends.

And "A Novice on Stilts." A young chap who hitherto did not know the difference between a pair of stilts and a pair of shoes, happens to pass by where a couple of expert stilt walkers are doing stunts. This chap thinks he can do the same, and he hies himself off to buy a pair of stilts. Of course, the moment he gets on he gets off quicker; he tries again, and again takes a nice fall, but he is bound to master them no matter what it costs. He now starts on his fearless way. His first victims are a young lady and gentleman, whom he immediately falls over, smashing the gentleman's nice new hat. He next encounters a fruit stand, which he immediately falls into, scattering the apples, oranges, bananas, etc. A crockery stand he falls into next, and, of course, all the dishes are broken into a thousand pieces. He next happens to walk in front of the window of a butcher who is exhibiting spring chickens, and the stilt walker stumbles and falls through the glass. Of course, the chickens escape with the two butchers running after them. He next tries to look into a window and a couple of boys pull the stilts from under him, and he shoots through the window into a tub of water, which the scrublady in the kitchen is using for the purpose of scrubbing the floor. The scrubwoman grabs him from the tub and throws him out of the window again, and he resumes his journey on his stilts. After causing several other mishaps of a comical nature, we find him peacefully walking in front of a show window full of dogs. He falls into this window, and you can imagine what happens. One bulldog, not liking the idea of being disturbed, immediately seeks revenge by grabbing hold of his trousers. The picture closes with the bulldog swinging on the pants of the now exhausted stilt walker.

KNIGHT OF THE BLACK ART.

Geo. Melies this week issues two new films: "Knight of the Black Art," which introduces us to the banqueting hall of an old-time castle. Servitors stand awaiting the arrival of their master, who, appearing on the scene, throws his cloak to an attendant; unbuckling his sword, he hands him that also, then at the word of command the attendant throws them upward and they vanish. The knight then takes two large rings, a sheet of paper, which he places on one of the rings, then fitting the other over the paper draws it taut as a drum. Two attendants then hold the paper-covered rings upright, another hands a paint brush and paint to the knight, who proceeds to draw a face on the paper. This at a sign changes into a laughing, roguish character. The knight then plunges his arms through the eyes of the figure and draws therefrom bottles of wine which he hands to an attendant who surreptitiously drinks their contents. Making an incision where the mouth is drawn, our knight takes therefrom shawls, scarves and wraps of the finest texture. Taking the rings from the attendants, he turns it about to show there is nothing further therein, he hands it back and again draws this time four magnificent ladies' costumes, which he hands to his helper. He now takes the rings from the two pages and rolling them off the scene stands the boys in center of the hall, turning them round he produces two other pages from them, then throwing the costumes to the four, who donning them are changed into four ladies who go through a graceful dance. Taking off the dresses, they change again to pages; the four become two and vanish from view. The knight takes a ring, ties four ropes to it, and, suspending it in mid-air, calls a page, who sits under it. Then from the ring there gradually ascends a fairy form, who at a sign again descends. The knight next causes a pedestal to appear, standing thereon he holds aloft one of the rings, which gradually lowers itself on the knight who disappears; appearing from another side, he takes the two rings, placing them edge to edge they form a cycle, which the knight mounts and rides away.

IN THE BOGIE MAN'S CAVE.

And in the Bogie Man's Cave," where we are introduced to the interior of a vast cave and the Bogie Man, who commences to prepare a meal, first blowing his fire with large bellows. Then preparing an enormous frying-pan, he places therein all kinds of vegetables, flour, etc., finishing up with a bucket of water. This is not enough to satisfy his bogieship, so he calls for a captive boy, who appears, and on being told he is to become food for the bogie, begs hard for his life. All in vain, the bogie seizes him, carries him to the kneading board and proceeds to chop him into mincemeat, which he adds to the contents of the frying-pan, stirring the whole with a ladle, tasting to learn its progress. While it is cooking he takes a look, draws his chair to the fire and commences to read, after a while he becomes drowsy and falls asleep. Then a peculiar thing happens. From the smoke of the frying-pan a fairy emerges, waving her wand. There appear, one after the other, four gnomes, then following them four white rabbits, followed by the reincarnated body of the captive boy. At the order of the fairy the gnomes take the pan from off the fire, then proceeding to the sleeping bogie they seize him roughly and wake him; then, despite his struggles, they place him on the fire and all with the fairy vanish leaving him there. Escaping from his uncomfortable position and writhing with pain he proceeds to vow vengeance, and pulling on his seven-leagued boots he tries to do as he used to do, but finds his power has gone and the boots are mysteriously withdrawn from his feet. Turning to discover the reason, he sees the fairy and his victim standing before him, and falls lifeless at their feet.

A RESTFUL RIDE.

This Gaumont subject opens with a livery yard; several grooms are standing together. A timid looking man enters with the purpose of hiring a mount. The grooms glance at the amateur equestrian and exchange knowing glances. A fine-looking animal is led from the stable, very quiet and docile looking. It is easy to imagine the conversation: "Is he quiet?" "Quiet, sir! Lor' bless yer! Quiet as a lamb, sir." A leg up and he is off. Then the fun begins. The quiet lamb turns out to be a thorough jibber and buck jumper.

The first experience is as he nears a rag picker's cart, he is thrown into this and his weight causes the front end to tip up, bringing the woman who is trying to draw it up into the air and back over the cart. She gives the man a few handcuffs and he remounts and rides on, when he is thrown over one of a team of van horses and manages to keep from under their feet only by clinging to the pole, from which he is res-

cued by a pedestrian. Next he is thrown into the display stock of a crockery store, and after settling for the damages is allowed to depart. A paper picker with large bags tied to his back is the next obstacle, then follows a painter's scaffold, where the latter is precipitated to the ground and a can of paint spilled, for which the unfortunate receives a severe pummelling. Thrown through the window of a passing bus, he meets a like reception. At the fruit market the horse gets balky and knocks over various stalls and supports before the rider is dislodged., He is unmercifully pelted with fruit. A batch of mortar being prepared, is scattered in all directions, as he falls flat upon his back in the center of it. Finally he is thrown to the ground and rolls down the side of a hill into the river, from which he is rescued, but when he again tries to mount the horse he shies, and he is obliged to desist from further efforts. The poor victim of his caprice, with clothes torn and tattered, face begrimed, with haggard, nervous expression, is a striking figure indeed, as he trudges back to the stables leading the horse.

THE GAMEKEEPER'S DOG.

A very interesting production by Gaumont depicting the cowardice of a motorist, the valor of a gamekeeper and the almost human instinct of the latter's dog. The photographic quality of this is good. Returning from a hunt with his faithful dog, the gamekeeper is seated in front of his tavern when an automobile stops, the occupant alights, takes his place at one of the tables and endeavors to engage in conversation with the keeper's wife. This the keeper resents, and in requesting his wife to stand to one side unfortunately exposes his back to the motorist, who takes advantage of this, and, striking him a terrific blow, jumps into his auto and is soon speeding away. With difficulty the keeper is restrained from using his rifle to avenge himself, but offered a cart standing close by he follows the auto in a vain endeavor to overtake it. As he gains upon the latter the motorist draws a gun and shoots, striking the keeper a number of times, who falls to the bottom of the cart exhausted. The horse soon halts, and the keeper's dog surmises that all is not right with his master, jumps at the horse and soon has him headed back for home, where they arrive shortly and the keeper is removed and taken into his home and properly cared for. Smarting under the injustice and insult he was unwittingly obliged to submit to, the keeper and wife lay a plan by which the former is able to meet his foe and avenge himself honorably. Accordingly, we see the keeper's wife in the road at a given point when the auto comes along, the occupant alights and instructs the chaffeur to go on. The man and woman are soon engaged in conversation when the keeper appears, removes his hat and coat, coming forward, taps his foe upon the back and demands satisfaction. The motorist draws a gun but it prevented from using it effectively by the timely action of the keeper. In the fight that follows our hero is very considerate and deports himself a thorough gentleman, but administers to his cowardly antagonist a well-deserved thrashing. The keeper and wife now return home and the entire audience, no doubt, join them in the feeling that their honor has been vindicated.

HAVE YOU SEEN MY WIFE?

In this picture by Lubin the first scene shows a young couple who have just been married enjoying their wedding breakfast surrounded by their friends. The time comes for their departure. The bride is entering the carriage, but to her consternation the driver drives away, not waiting for the groom. The groom then gets in another carriage. The two carriages are racing through the streets, the groom trying to overtake the bride. Finally the groom gets out and starts on a run. In his unsuccessful effort to find his wife he is the victim of unkind fate, meeting fresh difficulties at every turn. Husband and wife eventually land in the police station. The sergeant, a very unsentimental person, thinking there must be insanity in the air, dismisses both as lunatics. They finally come back home completely wrecked by the morning's occurrences and tearfully resolve to spend their honeymoon at home.

THE SILVER KING.

Lubin this week issues "The Silver King." Wilfred Denver is ruined at the races. While telling of his loss his wife comes and tries to induce him to return home. She is insulted by Geoffrey Ware, a former sweetheart of hers. Wilfred Denver swears revenge and starts off in pursuit of Ware. Spider, the gentlemanly cracksman, has gone to the Ware's home to commit a robbery, and while in the act of doing so Wilfred Denver appears with revolver in hand. He is over-powered and chloroformed by Spider, who takes his revolver from him and places it on the table. At this moment Geoffrey Ware returns unexpectedly and is shot by Spider with Denver's pistol. When Denver comes to and discovers Ware is shot, finding his pistol with one barrel fired, he thinks he committed a murder. He rushes home to tell his wife what he had done, and she and her faithful old servant Jakes help him to escape. Denver goes to the silver fields of South America, where he eventually becomes a millionaire. During this time he has lost trace of his family. A vision reveals to him that Spider is the real murderer. He immediately starts for home. He finds his child on the street in rags. She guides him to the humble home of his wife who is on the verge of starvation. Husband and wife are once more happily re-united. He brings his dear one to their old home, surrounded with every comfort and luxury that wealth can provide. After many disappointments, Denver finds the murderer. Spider tries to bargain with him for silence, but Denver refuses. Spider is denounced as the murderer by Corkett, one of his former pals, and Denver and his family live happily thereafter.

And "Such a Good Joke, but Why Don't He Laugh?" Mr. Bretzelman, the German baker, while delivering bread, sees two newsboys fighting, whereby the little one licks a big tall fellow. This so amuses Mr. Bretzelman, that he describes the incident to everyone he meets. It is "such a good joke"—for Mr. Bretzelman. He can not understand why his hearers do not relish the joke. He gets thrown out by the butcher, the grocer, the laundry man, the saloon keeper, and even his wife does not appreciate the good joke.

THE RINGMASTER'S WIFE.

This is a new Lubin subject. A young doctor pays marked attention to the daughter of a country minister. He has a rival, a sinister character. The doctor is loved by another girl. When repudiating the undesired attention of his rival, a fight ensues. The doctor punishes his rival severely. The latter vows vengeance. Under the Christmas tree. Engagement of the doctor with the minister's daughter. The rival lover, together with the girl who loves the doctor, plot to ruin the doctor. They tell the minister a story which the father believes and orders the doctor from the house. Six months later. The rival elopes with the minister's daughter. Ten years later. Two children have been born to the couple, who have been driven into the poorest tenements. A circus manager engages the family, husband as ringmaster, wife and children as performers. Weak from lack of nourishment and maltreatment by her husband, the wife loses her balance on the high trapeze and falls to the ground. A doctor is summoned. He appears to be the former lover of the unhappy wife. Husband enters and orders the doctor to leave, which the latter refuses to do. The husband tries to punish the doctor, but is punished in return. Wild with rage, he starts to whip his helpless wife, when the oldest child takes the pistol and kills her father. The doctor brings the luckless woman and her children home to her parents, where she is forgiven. Her rival tells of the plot between her and the ringmaster to ruin the doctor. The minister recognizes the wrong he did the doctor, and not long after the lovers are reunited.

THE GAY VAGABONDS.

A very amusing experience is depicted in a comedy by Rossi. The subject opens with an enlarged view of our heroes discussing the probability of their dinner. One of them hits upon a plan which he imparts to the other and together they proceed to the market. Cautiously advancing and with furtive glances in all directions, one passes some vegetables to the other and when both have their pockets full they hurry on.

Coming to another stand in the market we see a lady place a well-filled market basket on a counter and go farther on to discuss the purchase of other supplies. Our heroes come into view and they see several fowl suspended at one end of the counter and near it the filled market basket. Taking in the situation, they cautiously advance backwards, and as one throws the fowl over his shoulder the other takes the basket on his arm. To avoid suspicion, they are still very cautious in their procedure, and they successfully make their departure. The ladies conclude their discourse and, returning to the basket, its absence is perceived, and scanning all directions they discover the vagabonds in the distance, making away with their spoils. Sounding the alarm, they give chase. The next scene is a street car, and our heroes enter from the rear and look out of the side windows and then pass on to the front of the car. Just as their pursuers are getting on the back end of the car the former leave by the front door and the car starts off. The ruse is soon detected, and we see them hurrying along with their pursuers close behind. Arriving at the base of a hill, the vagabonds build a little barricade and linger around long enough to annoy their pursuers, when they pick up their spoils and depart. The final scene is the entrance to the military barracks, two officers are in the foreground and divesting themselves of their cape coats and hats, which they hang on the pillars of the gates, they pass in. The vagabonds draw near and, brought to bay with their pursuers close behind, they appropriate the officers' garments and execute a little dance, then assuming the dignity of the law, they prepare to meet the foremost of their foe. Accosted by the women, whose supplies

they have standing before them on the ground, they sternly refer them inside the barracks and then with much gusto proceed on their way. The ladies soon return with the officers, to whom they administer a trouncing at the expense of the two gay vagabonds. Good action throughout.

MR. SLEEPY HEAD.

The scene illustrates a comfortable home and the subject of our story in a drowsy and lascivious mood falling back upon a bed and going sound asleep. The wife comes in upon him and he is aroused, assisted into his coat and started off to the office. On the train our hero goes to sleep and discommodes other passeengers considerably. Finally he reaches the office and after making a half-hearted effort to do his work, he relapses into the arms of Morpheus. A violent shock brings him to with a start, upsetting his desk. He is awkward and a drawback to himself in every undertaking. As a guest he is the cause of unmistakable anxiety to his host and in disgrace departs. Good detail throughout and much innocent amusement is experienced.—*Urban.*

THE SHIP OWNER'S DAUGHTER.

Pathe this week issues "The Ship Owner's Daughter." It is pay day at the ship owner's, and as he is giving his men their money his pretty young daughter sits beside him at the table. The last one of these men is her sweetheart, and he slips into her hand a note to meet him on the dike. The couple are seen togther at the water front, where they pledge their love in an engagement. The scene shifts back to the girl's home, where her father asks her to give her hand to a naval officer whom he had picked for her. She spurns her father's request and goes angrily back into the house. After the young officer has departed the father resolves to avenge himself on the undesirable lover of his daughter. He pens a note to him telling him that if he will go out on a certain one of his ships and bring back a good catch he may have his daughter's hand in marriage. The young man greets this with joy and prepares for the cruisc. Meanwhile the vengeful father, in the night goes aboard the ship unobserved and succeeds in sawing away some of the timber of the ship, and succeeds in getting away unobserved. Bidding his sweetheart good-bye, the jubilant lover is now seen embarking on the ill-fated vessel. She gains the broad sea and is soon cutting her way through huge breakers. The shipmaster's work has been effective, for the next scene shows three oil-skinned seamen battling their way through the water toward a rock in mid-sea. They gain this and begin frantic efforts to attract attention. No vessel is in sight and again and again they are washed into the sea, but they manage to climb back on the rock each time. Finally, in desperation, they place a note in a bottle and throw this into the water. The scene now changes to the home coast, where some of the wreckage is washed ashore. Some fishermen find it and identify the lettering on a piece of timber as belonging to the ill-fated schooner. They bear the mute evidence to the shipmaster's home, where as soon as she sees it the girl faints, while her father accepts it as proof that his work has been effective; but remorse apparently seizes him, for he is seen at the seashore alone, when suddenly there rise before him the ghosts of the men whose death he thinks he had caused; but the bottle which they had thrown overboard is found by a woman and the message read. Help promptly comes to them, and the starved and fatigued men are taken into a boat. The last scenes show them at the door of the shipmaster, where they are greeted by the remorseful man himself. He is pleased to see the lover among the survivors and he takes the trio to a garden where his daughter is sleeping. She awakens, and upon seeing the man of her heart alive she falls into his arms, and the father's blessing is bestowed upon them.

"Adventures of an Overcoat." A thief takes an overcoat from the front of a clothier's shop. Walking along the street he asks a man for a light for his cigar, and while taking the light also takes the man's watch. He then goes to a cafe, hangs up his coat and is soon intently reading. Another patron takes the coat by accident and departs with it. He is soon run into by the man who lost his watch, but the latter, thinking it curious that he should have the wrong man, nevertheless lets him go. The new owner of the coat, tired and warm, now places it beside him on a park bench and falls asleep. Another man, seeing it unguarded, comes along, dons it and walks away. It happens that he comes to the same cafe where the thief is seated, hangs it on a peg and orders a drink. The first thief, about to depart, takes the coat down from its place, not knowing that it had traveled a bit in the meanwhile, and dons it. As he is about to depart the man who lost the watch, accompanied by police officers, rushes up breathlessly, points out the guilty man and he is searched. The watch is found on him and the thief is marched off to the lockup.

"Red Tapism." After carrying a load of bottles very carelessly a boy drops his entire burden to the ground, and of course must leave the broken glass there. A pedestrian crosses the street and a piece of glass cuts his foot; in pain he appeals to the policeman and the officer goes to the street cleaning department to report it, so that the dangerous glass may be taken up. But the official is slow ,and before he finally promises to have it attended to a few more people have suffered. The policeman, however, has been referred to another bureau, and here there is some more red tape to be gone through, during which time the glass is finding lodging in people's, dogs' and horses' lower extremities. Again and again the zealous officer of the law appeals to the street cleaning people, but the red tape is slow to unwind. By this time a bicycle has been put out of commission by the glass and a party of automobilists have been forced to push their machine because the tires were punctured. Now there comes upon the scene the highway commissioner, a horse-drawn cart and a horde of broom bearers, headed by the indignant officer. But when they reach the spot they find the glass gone, having been carried away in paws, hoofs, feet and rubber tires. The officer, unhappy fellow, is then put to ridicule by the entire crowd.

And "A Man Who Walks on Water." A small boy coming to a pond sees a man walking on the surface of the water. In terror he runs from the scene and quickly tells his story to a number of villagers. They accompany him to the spot to see for themselves. Sure enough, there is an ordinary-looking man, and he is walking on the pond without sinking. Back they all go and spread the alarm. Everybody in their path takes up the cry ,and soon there is a tremendous mob scurrying through the town. They summon the fire force, the police, and finally they arouse the august mayor himself, who goes with them. A mighty crowd, they go to the road and creep cautiously toward the pond. Suddenly, as they gaze on from points of vantage in the bushes, they see the man walk toward the bank, bearing a basket of fish he had caught on his arm. But what is their surprise when they see that adjusted to his feet are a pair of stilts, on which he had been moving about in the shallow pond.

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Lake Shore Film Exchange.
National Film Co., 5 Broad St., Columbus.
Nolan Film Exchange, 11 Fountain Sq., Cincinnati.
Ohio Film Exchange, 11 East Broad St., Columbus.
Southern Film Exchange, 146 W. 5th St., Cincinnati.
Superior Film Supply Co., Nesby Bldg, Toledo.
Toledo Film Exchange, Spitzer Arcade.

PENNSYLVANIA.

Keystone Film Supply Co., Spooner Bldg., Harrisburg.

PHILADELPHIA.

C. A. Calehuff, 4th and Green Sts.
Electric Theater Supply Co.
Kohl Film Rental Co., 913 Market St.
S. Lubin, 21 So. 8th St.
Miles Bros., 1319 Market St.
Harbach & Co., 800 Filbert St.
L. M. Swaab, 338 Spruce St.
Williams, Brown & Earle, 918 Chestnut St.

PITTSBURG.

American Film Exchange, 605 Wabash Bldg.
Columbia Film Exchange, 414 Ferguson Bldg.
Duquesne Amusement Supply Co., Bakewell Bldg.
Fort Pitt Film Supply Co., 808 House Office Bldg.
Pennsylvania Film Co., 403 Lewis Block.
Pittsburg Calcium Light & Film Co., 114 4th Ave.
Wonderland Film Exchange, 410 Market St.

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Canadian Optical Co., Medbury Bldg., Windsor,
Cinematograph Co., 67 St. Catherine St., Montreal.
Dominion Film Exchange, 32 Queen St., Toronto.
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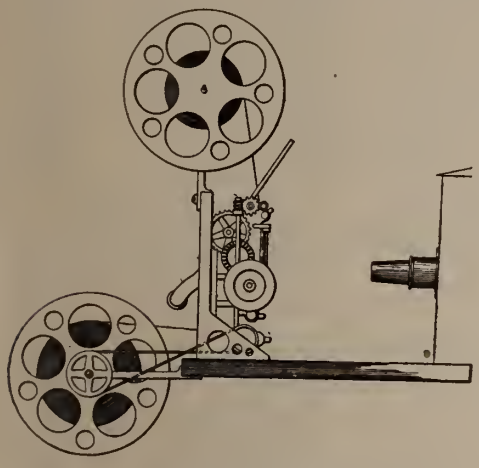
NEW PATENTS.

865,106. KINETOSCOPE. Boyd H. Keller, New York.

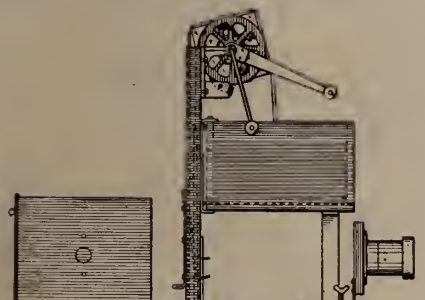
The special features in this improvement are a mechanism for regulating the movement of the film and for easily centering the film-holding devices as well as the shutter with reference to the optical center of the objective. The rotary segmental shutter has a solid portion drilled



with several small holes for modifying the flickering effect of suddenly cutting off the light. There is also an automatic movement on the shaft of the operating handle which drops a shutter between the film and the light when the revolution of the crank is stopped, to cut off the heat of the light from the film when the latter is stationary.

865,373. AUTOMATIC LANTERN-SLIDE MOVING DEVICE. William Frederick, Clyde, Ohio.

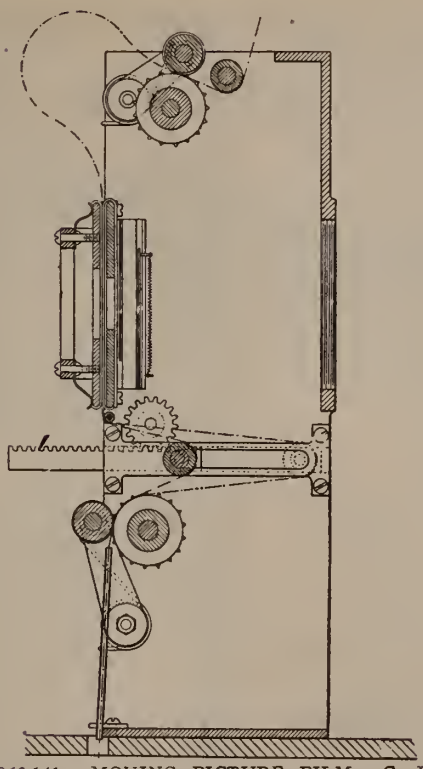
The series of lantern slides are placed in special thin metallic link-shaped frames flexibly connected together and adapted to he separated or disconnected when desired. The lantern is at the left of the illustration, which illuminates the slides as they pass through the vertical rectangular slide feed tube, located just in front of the condenser and hehind the objective. The hox of connected slides is supported on a frame above the ohjective. By means of a special ratchet mechanism fixed just at the top of the feed tube,



assisted by the weight of the series of slides in the feed tube and the rotation of one of the cranks by the operator, the slide rihbon is drawn forward hehind an automatic shutter; this is then opened and the picture exhihited. A further movement of the crank shuts off the picture and hrings another into position. The slide ribhon passes down through a slot in the bottom of the lantern base into a receptacle underneath. By mcans of this mechanism the pictures are always in their proper place and position to he shown and enahles the lecturer to proceed with certainty as to the correct sequence of the views. The lecturer from the platform can hy other special mechanism operate the lantern slides without the aid of a lantern attendant.

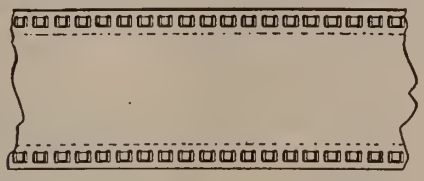
864,314. INDEPENDENT FRAMING DEVICE FOR KINETOSCOPES. Jean A. Le Roy, New York, N. Y.

In the upper portion of the illustration the feeding mechanism feeds the film out in the form of a loop to allow for adjusting the position of the picture as the film passes hefore the lens aperture to a proper framing or centering as the film passes over a special roll to the pulling mechanism helow them out through a long, narrow chute to the receiving receptacle. The special roll is adiusted inward or outward by means of a gear wheel meshing in a sliding toothed har which carries the roll. In this way the position of the picture on the film is quickly adjusted independent of the feeding and taking-up mechanism.



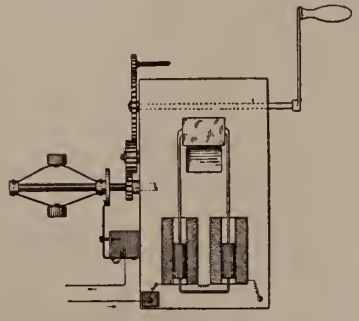
863,141. MOVING PICTURE FILM. C. J. Bensinger and M. R. Euller, Findlay, Ohio.

The improvement consists in lining the picture side of the film on the edges with a thin metal or steel tape punched to match the holes in the film, the punched portions of the tape going through the holes and hent back against the film, which firmly holds the reinforcing tape on the film. The objcct is to strengthen the operating apertures and prevent them from being torn as well as to protect the coated side of the film from being scratched.



863,517. GOVERNOR CONTROLLED SAFETY SHUTTER FOR MOVING PICTURE MACHINES. Fred G. Dustin, Minneapolis, Minn.

The illustration shows the front portion of a moving picture machine with the lens portion removed. On the right is the propelling crank. The gear wheel on the left end of shaft operates the pinion for moving the film, which also meshes in a gear that in turn operates a governor having a disk at its rear end. As the speed of the machine is increased the governor disk is drawn outward



and presses against an electrical contact spring, closing a circuit through two magnet selenoids (shown in section), in which are movable armatures supporting on a frame, a shutter. The effect of the current is to elevate the shutter and open the aperture for the light to pass through the film. The moment the speed is reduced, electrical contact is broken on the governor and the shutter falls, intercepting the light. The purpose of the improvement is to automatically cut off the light from passing through a celluloid film when not in motion and therehy prevent undue heating and accidental ignition.

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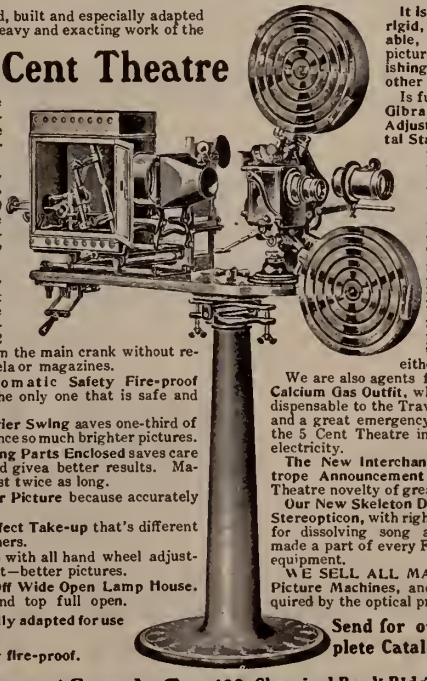

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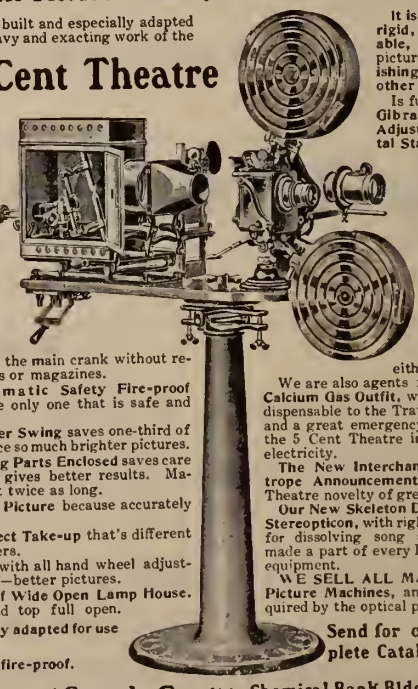

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The World Photographic Publishing Company, New York

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Editorial.

The Daily Press and Moving Pictures.

We want to raise our voice in protest against the daily press for the criminal manner in which they handle news relating to any accident that occurs in connection with a stereopticon, or a cinematograph exhibition. The press came out on Tuesday, 14th inst., with great glaring headlines on the Boyertown disaster, and when it was proved they were false, the press in the smallest type allowed they had made a mistake. We think it is only right that the whole press should apologize in the largest type at their disposal for the glaring wrong they committed against a large and growing industry.

What the press ought to do, and what it does after doing incalculable injury, are two different things. This is how the New York *Mail* garbles the account:

"COULD IT HAPPEN HERE?

"One hundred and fifty killed and seventy-five injured is the hideous story that comes from the theater accident in the little Pennsylvania community of Boyertown. Perhaps it has a lesson that immediately concerns this big city. The lesson is suggested by the fact that the fire was caused by the explosion of a moving picture machine, located near the only stairway, so that the flames prevented egress.

"This city has an indeterminate number of moving picture shows which has been estimated all the way from 500 to 1,000. Most of them are on the street floors, it is true; yet all are inadequately supplied with exits, and nearly all are in highly inflammable surroundings — old storerooms in which cheap chairs have been placed. In many, the moving picture machine commands the main exit, just as it did in the Boyertown horror."

The New York *World* says:

"Another moving picture explosion has caused fire and loss of life. Will the double warning be heeded or must New York wait for its own special disaster before precautionary measures are taken?"

These are clippings taken at random from a large number, all bearing the same untruthful stamp, and all having the same tendency to damage the moving picture industry. Why should they go out of their way to do thus? Here is the truth:

"The man who operated the *stereopticon* [please note—Ed.], H. W. Fischer, admits that it was the exhausting of gas from one of the tanks connected with his apparatus that caused the first ruffle, insignificant though it may have been in itself, to disturb the ill-fated audience. But this same man declares that he stopped the noise and escaping gas, that the audience quieted and that all would have been well had not someone of the players lifted the stage curtain and upset one of the oil lamps used as footlights.

"An entirely new explanation of the origin of the fire came when George Romig, the pianist at the performance, made the statement that it was not the overturning of a footlight lamp upon the stage by a performer in raising the curtain, but the upsetting of his own music lamp that started the fire.

"The lamp was turned low and setting on the floor while the stereopticon pictures were being shown. Then came the hissing of the escaping gas and the confusion of the people. An usher ran up the aisle to quell the impending panic and kicked over the music lamp. In addition Romig admits that he was the man who lifted the curtain, but denies that this act upset the footlight lamps, declaring that they were upset by some person or persons who sat in the front seats of the auditorium, and who scrambled up on the stage."

Our readers will agree with us that this puts quite a new complexion on the affair, and proves the moving picture machine had nothing to do with the disaster.

Fire Chief Croker, in an interview with a New York *World* reporter, published on another page, makes wild and serious charges against the building and fire commissioners, which, if true, show a lack of discipline in these departments, and evince a state of affairs that is not creditable to the "powers that be" in the city. One statement: "In several places inferior machines, he says, are used, and inexperienced operators are often employed; in one place visited, a fifteen-year-old boy was operating the machine."

If Chief Croker did not close that place at once he deserves a severe reprimand. Again, "The fireproofing arrangements are not sufficient to prevent a spread of the slightest fire. *The partitions around the film machines are nothing more than a curtained shield with a sheet of tin nailed to the ceiling.*" Does the Chief know of what he is talking? Or, is he speaking of years gone by, when the inspectors could be bought with a five-dollar bill (if reports are true)? He surely cannot say these conditions exist now. We have visited many and found the most exacting arrangements had to be complied with, and that

the inspectors were very urgent in seeing every safety device was adopted by the propritors.

The Chief finishes up with a list of theater fires dating from 1811 to the present. We are at a loss to understand what these have to do with moving picture machines. Again, oftentimes when speaking of fires in moving picture shows, the Paris disaster of 1897 is raked up. We want to put our readers in possession of the facts which we personally investigated at the time, as follows: The cause was attributed to the optical lantern, the bursting of a cylinder, the explosion of a saturator, the celluloid film, and, as in Boyertown, the falling over of a lamp. We learnt that the cinematograph was supplied with the Oxy-Etha light, a French saturator being used. The film was run into a basket in front of the machine. The saturator sucked back, by someone treading on the supply tube, and the light went out. *One of the operators struck a match and relit the jet, then threw the lighted match into the basket of film.* At the trial, which was at once instituted against the proprietor and two operators, the whole of the above was proved false, and that the real cause was that the two lantern operators were refilling the empty saturator with ether near a naked light, which immediately ignited the fumes, causing the disaster. The president, Baron Mackan, was fined 500 francs. Mons. Bellac—operator—fined 300 francs, and twelve months' imprisonment, and Mons. Bagrachow, assistant operator, fined 200 francs and eight months' imprisonment. They were, however, given the benefit of the Berenger First Offender's Act.

In defending the moving picture industry, we want the saddle put on to the right horse, and the blame placed in the right quarter. We have troubles enough of our own to answer for, without being blamed for the cause of every theater, opera, or concert fire, as is implied by Chief Croker.

To this end we want every one of our readers to send a copy of this editorial to each paper in their neighborhood, and distribute among their audiences, so that we may reach as many of the public as do the daily papers.

We will keep it set up, and print as a leaflet, for general distribution, if our readers will let us know how many they can dispose of.

Blue Print Lantern Slides.

A German exchange says that lantern slides of a blue tone that is a pleasing variety from the usual black may be made from spoiled or old plates which have not been developed, by fixing, washing well, and then dipping five minutes in the following solution:

A.	Green iron ammonium citrate	150 grains
	Water	1 ounce
B.	Potassium ferricyanide	50 grains
	Water	1 ounce

Prepare the solutions separately and mix equal parts for use, at the time of employment. Dry the plates in the dark, and keep in the dark until used. Printing is done in the sun, and a vigorous negative must be used. Exposure, 20 to 30 minutes. Wash 10 minutes in running water and dry. Brown or purple tones may be had by sensitizing with the following solution instead of the above:

Distilled water	1 ounce
Silver nitrate	50 grains
Tartaric or citric acid	½ ounce

Bathe the plates five minutes, keeping the fingers out of the solution, to avoid blackened skin. Dry in the dark. Print to bronzing under a strong negative; fix in hypo toning first if desired.

The Licensed Operator.

By Van C. Lee.

Bills are being prepared to be introduced to the law makers of some of the States, making it compulsory for moving picture machine operators to be licensed after passing a required examination.

The main purpose of such a law is, of course, the protection of the public which patronizes moving picture exhibitions. The question is, should the managers and owners of picture theaters be for or against the passage of such a law?

To be a moving picture machine operator it is not *necessary* that the operator be a qualified electrician, nor, where gases are used, to be a chemist. It is only necessary that he understand the principles of his light-making apparatus, the general construction of his machine, the ability to take care of his machine and the films, and a few minor points of less importance.

But it *is necessary*, under existing conditions, that the operator should be a man (not a boy) who is always cool and level-headed, and capable under any and all circumstances to successfully meet any emergency which may suddenly and without any warning confront him.

Fire is the great peril in any hall where a crowd is assembled. But the cry of fire, either from some imagination, a light reflection or the fool prank of a joker, is nearly as bad as the actual fire, as in nearly all cases where a fire has occurred in any hall filled with people, it was the panic and not the fire which caused the loss of life. While, were it not for the panic, the fire itself would cause only a damage to property in dollars and cents, with scarcely any loss of life.

It is hard, therefore, to conceive just what sort of an examination, to be effective, a man would have to pass in order to secure his operator's license.

Had the owners and managers of halls where picture machines are installed used careful judgment in securing their operators, extreme measures would never have had to been resorted to, but a universal demand of this kind could never be realized without some form of enforcement, and it is to be hoped that every picture theater owner and manager will realize that such a law will not only lessen their chances and risk of danger, but will also increase their door receipts, because the people in general will feel more like patronizing places which are safeguarded, and in which their lives are protected, and that these same managers and owners will co-operate with the State legislative bodies toward making the passage of such a law a unanimous success.

On the other hand, what a great benefit it would be to the operator. Surely, it would weed out a great many incompetents, but if a man is not capable of answering such questions as we may expect will be asked by an examining board and fulfill the obligations which might be required to secure his license, then he should look for different kind of employment.

He may be a good man for some other job, as every man is not fitted for what he might wish to follow, but for him to even attempt to hold a position and be a detriment to his employers and endangering his own as well as hundreds of lives, is nothing short of a crime to allow.

But the man who is fitted for this particular position will have no trouble in passing an examination. He will soon find his services are in demand. His wages will increase and his position be elevated to a much higher level than he can ever hope for it to possibly be under the existing circumstances.

There is one positive fact: Whether it is in the li-

censing of the operator, or in the shape of some other reform or both, something MUST be done. There are far too many incompetents in the business now, and it produces a demoralizing effect upon all.

It may, however, be predicted with assurance that, unless radical changes otherwise take effect, toward the safeguarding of the public, the licentiate will be a reality, and it is to be hoped that the bills, soon to be presented, as well as others which will follow, will pass without opposition.

Tinting Films.

We have been asked to supply the names of firms who manufacture the film tinting fluids. So far as we can learn these are not marketed, but are prepared by each film manufacturer to suit his own taste and the nature of the subject. Anilin dyes are used dissolved in water (preferably distilled) in the proportions of 1 to 200.

The anilin dyes are obtainable in any large city. For red tints eosin, erythrosin, or rubinaline; for cold tones methyl green or anilin blue; for the warm tints, methyl orange or naphthol yellow. By blending these a variety of tints may be obtained. The film is immersed in the solution until sufficiently tinted and then dried. It is said that better results are obtained by immersing the film for one minute in a clearing bath previous to drying. This is composed of alcohol 20 parts, distilled water 20 parts, glacial acetic acid 1 part.

Blue or Green Toned Films.

The following method of toning positive films to a green or blue by chemical action we quote from "Das Bild," a German publication. For green tones immerse the film in a solution of potassium ferricyanide, 15 grains to the ounce of water, for a minute. Wash for five minutes and then immerse in a solution containing 10 grains of iron sulphate to the ounce of water. Allow the film to become deep blue and then wash thoroughly in water and place in a third solution containing five grains of sodium chromate to the ounce. Another washing will produce the desired green tone.

Another formula for blue tones is:

SOLUTION "A."

Potassium ferricyanide	8 parts
Water	1000 parts

SOLUTION "B."

Ammonia iron alum.....	10 parts
Hydrochloric acid	10 parts
Water	1000 parts

Mix one part of "A" with two parts of "B" and make up to ten parts with water. Immerse the film until the toning is completed.

Our Visits.

This week it was our pleasure to see "The Last Cartridge," a film, with the exception of a short length of ghost, photographically perfect, beautifully staged, and the histrionic details carried out with a vigor that carries the audience away. The scene is set in India during the time of the Mutiny. It shows the dance so well described by poets and historians, the warning cry, the rush to safety, the treachery of the Sepoys, the gallant dash for aid, the fall of the brave defenders of the garrison, until all left are the old general and his daughter, who pleads with her father to be merciful and shoot her before she falls into the hands of the Sepoys. Just at the moment he is about to fire the last cartridge the old general hears the shout of reserves and there dash through the enemy's ranks the Highlanders, led by the lover of the girl. We saw an assembly of perhaps five hundred and there was scarce a dry eye in the audience when the scene was brought to a close.

Another worthy of mention is "Falsely Accused," a film bearing on the invention of a moving picture camera. The villain of the piece robs and slays the inventor through vengeance for being rejected by his daughter. The daughter is discovered with a knife in her hand, and the villian of the piece denounces her as the murderer of her father. The trial takes place, and circumstantial evidence dooms the poor girl. The lover trying to find a clue comes across the moving picture camera and finds a piece of film therein which he takes to the inventor's assistant, who develops it, prints a positive, and proves to the judge by a moving picture machine who the villain of the piece is, and he is given his just desserts. The plot is well worked up, and all the details are blended into each other, making a fine piece de resistance, full of photographic detail and excellence.

"Red Tapism" shows French methods of going about to get a few broken pieces of glass picked up. It may be comic—we couldn't see it. It only tends to show what a set of blockheads rule the studio.

The same may be said of the man who walks on water. The people are getting tired of such stuff, which shows lack of talent and ideas.

Trade Notes

The Society Italian "Cines" inform us they have secured the sole agency for Williamson & Co., of London, England, with factories at Hove, Brighton. Williamson & Co. are of ten years' standing and one of the original manufacturers of film in England, and have a reputation of making some of the best film manufactured by the Anglo-Saxon race. We are personally acquainted with this firm and congratulate the Italian "Cines" on securing the exclusive agency.

* * *

Boytertown, Pa.—We specially asked Henry W. Fischer, the stereopticon operator at the Boyertown Theater horror, concerning the condition of the oxy-hydrogen tanks of his picture machine after the fire had occurred.

"I did not see them again after I made my escape from the burning building," he replied; "but there was no explosion when the fire occurred, you may be sure of that. If there had been, I would have been the first to suffer by it, and probably be killed, for I was right there at the machine.

"The reports in regard to escaping gas are also incorrect. The only gas which escaped was that which caused the hissing sound, and this, as I have before stated, I quickly checked. One of the two tanks I know was full when I left the machine. I cannot say just how the other was. I suppose some of the gas was out of it, for the reason I have given.

"I had a lighted lamp only three feet away from the stereopticon. When I had disconnected the tube at the time the valve did not close and the hissing sound occurred, I quickly reached with my other hand and extinguished the light, to prevent any possible danger from this source. The people were showing signs of alarm and I did not want the lighted lamp upset and the burning oil running over the floor. There was no explosion and no great quantity of escaping gas."

* * *

Atlantic City.—Managers of local playhouses will be asked to have a hymn sung at each Sunday performance as a compromise with members of the local W. C. T. U., which threatened to close the moving picture shows given Sunday evenings.

A special committee of women that visited the shows brought back a report that it had discovered nothing objectionable in

the performances, but recommended that hymns take the place of "illustrated songs," with the audience taking part.

* * *

The selectmen of Springfield, Mass., gave a public hearing in their office on the petition of J. D. Cadle for a revocation of the license of the "Bijou Dream," on Elm strect. This placc is run by a moving picture concern, the Eastern Amusement Company, with Paul E. Page as manager. Mr. Cadle outlined his reasons for asking that the license be revoked, stating that in his opinion thc place was a menace to public health and morals, that it increased the insurance rates of adjoining property, was unsanitary, that there was danger from fire and that the place was conducive to idleness, beggary and crime. Mr. Cadle said that his rate of insurance had been increased nearly $15 per $1,000 as a result of the moving picture machine being installed in the building next to his. W. K. Buschmann represented Mr. Page and the owners of the building, and asked Mr. Cadle if he did not at one time agree to withdraw any opposition to the license if the extra cost in insurance was paid by the moving picture company. Mr. Cadle stated that he did request that the extra cost be paid by the company, but that after investigating the matter he concluded that the license should be revoked regardless of any raise in his own rates. He said that from a moral and sanitary standpoint he objected to the place being licensed and would not favor a continuance of the license even should the company agree to pay him $1,000 a year. Members of the Board of Health told of complaints of the poor ventilation of the place, and Agent Porter said that conditions were vile.

* * *

Burton Holmes, the lecturer, began his annual series of travelogues at Carnegie Hall, New York, January 12, and for upward of two hours vastly entertained an audience which packed the big auditorium. The lecture was illustrated with still and moving pictures, which created a profound impression because of their beauty.

Mr. Holmes this year is devoting himself to talking about the five best governed and largest cities of the Old World, and last night confined himself to Berlin. He called particular attention to the cleanly condition of its thoroughfares.

"If the Mayor of New York would go to Berlin and make a study of the way in which the streets are kept in condition, he would learn a vast amount," said the lecturer, "and it would be well worth while."

Mr. Holmes told how this great work is accomplished, and then gave an illustrated description of the pastimes of the inhabitants. Later he showed views of Emperor William and his family in their daily ceremonial routine, and pictures of the army.

* * *

Plans have been filed with the New York Building Commissioners for remodelling the three-story slot machine building at No. 197 Bowery into an amusement hall with moving picture exhibition equipment. The improvements are to be made for the J. Valensi Company as new owner, and are to cost $5,000, according to the estimate of the architect, Louis C. Maurer.

* * *

A correspondent in Grand Rapids, Mich., says that armed to the teeth with signatures of Monroe street merchants, professional men, bankers, and accompanied by John Vander Weyden, manager of the Beacon Shoe House; Z. V. Cheney, rental man of the Ledyard Block, and Ben. E. West, druggist, as endorsers, A. J. Gilligham, moving picture show manager, met with the license committee last week, as did Alderman Averill, who opposed the granting a vaudette license on Monroe street.

Mr. West declared himself a convert to the moving picture business and, that while once was opposed to them, he believed them a big trade getter for other stores in the near vicinity, and he hoped more would locate on Monroe street. He said Rindge & Krekel, shoe merchants on Canal street, was between two such shows and considered their location bettered 20 per cent.

Mr. Vander Weyden said he would be two doors from the proposed miniature show house, and believed it a good drawing card for the merchants on Monroe street.

Alderman Averill presented a petition remonstrating against granting the license signed by seven Monroe street merchants, mostly on the south side of Monroe street, opposite to the proposed show place.

Alderman Gus Oswald.—"I favor moving picture shows wherever they are located. They bring business for adjoining stores and those in their immediate vicinity. In fact, they are an encouraging factor for so much new business that merchants have come to recognize them as trade builders."

* * *

Capua, Italy.—Anthony Beltramelli is accused of running a blackmailing machine in Capua for about a year. He was arrested and will be tried on numerous charges of extortion.

The blackmailing machine, as young people here call it, is really a cinematograph. Beltramelli has been running it in an improved open-air theater on the roof of a building overlooking the municipal park. In this park is a secluded nook known as "the lovers' retreat."

The nook is not so secluded but that Beltramelli's camera commanded it when accurately trained, and the moving picture man's system, it is charged, was to aim the machine in the right direction, and set it going whenever the retreat was occupied and the light favorable for picture taking.

After making a good collection of photographs, he made a practice, his accusers say, of offering the original films at a round price. Some of the films were very startling, and the subjects were glad to buy them for whatever Beltramelli asked, it is said.

The victims, as alleged, were very numerous, and few of them cared to complain. Finally, however, particulars of the industry began to leak out, and the police set a trap. They posted a pair of bogus wooers in the nook, who didn't care whether they were photographed or not.

Beltramelli took them, and is said to have offered them the films at his schedule rate, and threatened to display them publicly unless he got his money. He was promptly arrested.

Now a number of other couples have come to the front with similar stories, and so many cases are threatened against the prisoner that the accumulated penalties against him will be very heavy if convictions are secured in every case.

* * *

Upon his promise not to give any more moving picture shows at Manchester, Conn., Sunday, the case of James Ryan, who was notified Sunday night of his arrest on a charge of doing work on the Lord's day which was not of necessity, which was to have been brought against him in court, was indefinitely postponed. This ending was reached through an agreement between the prosecuting attorney and counsel for Ryan, so it was not necessary to hear the case.

* * *

Newark, N. J., notifies us that efforts are being made by the managers and owners of the various local moving picture theaters in the near future to reopen for business on Sundays. They have been encouraged by the decisions of the high courts in several of the leading cities of the country, and with the headway the New Yorkers are making they believe that their attempt here will be successful.

A meeting of those interested was held in the office of Rudolph A. Braun and a permanent organization was formed. It will be known as the Moving Picture Exhibitors' Protective Association. Henry Rorbrecht was elected temporary chairman, and George L. Black secretary. Twelve of the fourteen local theaters were represented.

In addition to fighting against the Sabbath closing, the managers will endeavor to get better recognition from the Board of Underwriters and the city officials. Rules and by-laws will be submitted at the next meeting of the association, and Mr. Braun was authorized to proceed with the fight.

The majority of the places were opened throughout the city until several weeks ago, when they were ordered closed. Since that time the local theaters have been having sacred performances on Sunday nights.

"This is a cosmopolitan city, and the working class who favor a liberal Sunday want it," said one of the managers to-day. "It is for their interest as well as our own that we are fighting. We pay the same license as the big theaters, and while their admission reaches as high as $2 a seat very often, the best we get is five cents. Our understanding is that Mayor Haussling is not opposed to our being open on Sunday, and the opinion of the Common Council is believed to be the same. We want only what is right and believe in equality for all."

Mr. Braun, who will be a member of the next Legislature, and who may introduce a liberal excise bill, stated that he understood that Assemblyman Martin intended to scrutinize the old blue laws adopted years ago and which have outgrown their usefulness, with a view of having them amended.

Several of the moving picture places are controlled by large metropolitan corporations. If the police decide to interfere an injunction preventing them from doing so may be secured.

A Boise City, Idaho, reader says George R. Ensenberger, manager of Hale's tours, had the big observation car taken from the building at 613 Main street and will have it stored here until spring, when it will be shipped to some other point. Mr. Ensenberger expects to make arrangements to have the building remodeled and will use it either for vaudeville performances or moving pictures, if satisfactory arrangements can be made.

* * *

In order to prevent here any such disaster as occurred at Boyertown, Pa., Captain Lester L. Kingsbury, chief electric inspector for the city, will have posted in every theater in Baltimore, Md., the following notice, addressed to the theater electricians:

"You are hereby notified that the following regulations per-

taining to electric properties that come into this house must be complied with:

"Every arc lamp must have in attendance a competent operator while the lamp is in circuit. This operator must be in constant attendance at the lamp.

"Motors in circuit must have a competent attendant in charge at all times.

"All arc lamps must be inclosed in iron with approved hoods and screens. Switches and rheostat coils must be protected in iron.

"All strip lights, bunch lights, moon and sun boxes must be inclosed in iron.

"All plugging boxes must be of improved inclosed style.

"All sockets and receptacles must be of improved type, with concealed lugs.

"Portable switchboards, dimmers and rheostats (other than those attached to lamps) must be inclosed in iron-lined boxes.

"All fuses must be of the inclosed type.

"All incandescent lamps used in paper lanterns, garlands or streamers must be provided with wire guards.

"All cables must be of improved type known as 'flexible stage cables.'

"You will be held responsible for violation of any of the foregoing regulations."

Captain Kingsbury said that a year ago he tried to impress theater managers with the fact that moving picture machines, one of which caused the holocaust at Boyertown, were dangerous unless equipped with many safety devices. He then ordered that every moving picture machine operating here be equipped with magazines protecting the inflammable film from the heat, and he also ordered every machine encased in a fireproof cabinet. Captain Kingsbury said that one theater disobeyed the order, and in about half an hour fire engines were standing in front of the place. The machine had exploded and burned a big hole in the ceiling.

But to make binding these orders of Captain Kingsbury, Building Inspector Preston said recently that he had put them into the new building code that may soon be adopted by the City Council.

The most important of these stringent regulations are the following:

"No machine for moving pictures shall be operated outside a fireproof room or cabinet.

"Every machine shall be provided with a fireproof box or magazine for both upper and lower reels, with necessary take-up gearing.

"The openings in the magazines for the film shall be provided with a device to prevent flames from following the film into the magazines.

"Machines shall be equipped with an automatic device which will cut off all rays of light from the lamp.

"The lamp, if electric, gas or oil, must be inclosed in an iron box with a gravity shutter, to cut off all rays of light passing through the lens. It must have a ventilated hood lined with fireproof insulating material."

There are several other regulations that Captain Kingsbury hopes will make moving picture machines comparatively safe. He said that the rolls of film used in moving picture machines are of celluloid, and so inflammable that whenever a film catches it means an explosion.

* * *

The theater fire at Boyertown, Pa., while not directly attributable to the moving picture machine which figured so prominently in the tragedy, has given renewed strength to the agitation which has been under way ever since the burning of the Charity Bazaar in Paris, to surround such exhibitions with safeguards. The fire record of New York shows that during the past two months there has been a property loss of more than $160,000 involved in fires which started in or which damaged buildings in which moving picture machines were installed.

An expert of the National Board of Fire Underwriters who has studied this phase of the fire hazard says:

"It is safe to say that there are thousands of itinerant showmen about the country with moving picture machines, fitted either with electricity or the old-fashioned calcium light. The machine itself, if it is operated according to the specifications of the National Board's code, is not especially hazardous, but the surroundings always are. Almost any sort of a place will suffice for an auditorium, but especially the old-time country "opera house" and lodge room, usually located on the second or third floor of a frame or brick building, reached by one narrow stairway, usually the only entrance, and almost always with a sharp angle in it half-way up.

"In this city, usually a vacant store, gaudily plastered with inflammable material and holding machines which in no way meet the requirements of the code, are almost as dangerous to human life and a good deal more dangerous to property because of the concentration of values.

"How many moving picture machines meet the most important requirement, which is that the machine must be placed in an enclosure or house made of suitable fireproof material, thoroughly ventilated and large enough for the operator to walk freely on either side of the apparatus? All openings into this booth should be arranged so as to be entirely closed by doors or shutters constructed by fireproof material and should be so fitted as to be held normally closed by spring hinges or similar devices."

The other rules, which relate to machines when electricity is used, are as follows:

a. Arc lamp used as a part of moving picture machines must be constructed similar to arc lamps of theaters, and wiring of same must not be of less capacity than No. 6 B. & S. gauge.

b. Rheostats must conform to rheostat requirements for theater arcs.

c. Top reel must be encased in a steel box with hole at the bottom only large enough for film to pass through, and cover so arranged that this hole can be instantly closed. No solder to be used in the construction of this box.

d. A steel box must be used, for receiving the film after being shown, with a hole in the top only large enough for the film to pass through freely, with a cover so arranged that this hole can be instantly closed. An opening may be placed at the side of the box to take the film out, with a door hung at the top, so arranged that it cannot be entirely opened, and provided with spring catch to lock it closed. No solder to be used in the construction of this box.

e. The handle or crank used in operating the machine must be secured to the spindle of shaft so that there will be no liability of its coming off and allowing the film to stop in front of lamp.

f. A shutter must be placed in front of the condenser, arranged so as to be readily closed.

g. Extra films must be kept in metal box with tight fitting cover.

h. Machines must be operated by hand. Motor driven will not be permitted.

* * *

The police won a victory over a moving picture firm in the Gates Avenue Court, Brooklyn, N. Y., when Magistrate Furlong found the manager and four of the employees in a Broadway place guilty, and fined the former ten dollars and each of the latter five dollars. The decision affected one of the Brill & Fox shows, over which there has been so much controversy, and which figured in an injunction granted by a Supreme Court justice, and was a thorn in the side of Assistant Corporation Counsel Lazansky.

Magistrate Furlong, in rendering his decision, asked the clerk from the office of the lawyer who appeared for the moving picture people, why the showmen did not go in for a square deal and seek a decision from a higher court, instead of putting the matter up to the magistrates. He also intimated that if the moving picture men went about the matter in the right way, put it up squarely to the courts, they might yet be able to operate Sunday shows, so long as they did not cause a breach of the peace or the religious repose of the Sabbath.

The persons found guilty were J. W. Ensler, manager of the Brill & Fox place at 1155 Broadway, and four employees, James Darsie, Michael Malo, Morris Reismann and Alma Matson. Ensler was arrested on December 15 by Detectives Plant and Berringer, of the Ralph Avenue Station, and after Captain Shevlin had conferred with Mr. Lazansky regarding the Supreme Court injunction covering the place. He was charged with operating a public show. Ensler, along with a man named Sperry, of 1537 Broadway, had been summoned to court several times by Detective John Farrell.

Darsie, Malo, Reismann, Miss Matson and George Roberts were arrested by Officers Boehm and Reichwein December 22. Roberts, who posed as a lecturer in the place, was discharged in court. The others were charged with unlawfully performing labor other than work of necessity or charity.

Rendering his decision to-day, Magistrate Furlong said: "The defendant Ensler is charged with violating Section 265 of the Penal Code, in that it is alleged he operated a public show on the Christian Sabbath. The other defendants, Darsie, Malo, Reisman and Miss Alma Matson, are charged with violating Section 263 of the Penal Code in that it is alleged they were engaged in work upon the Sabbath Day, which was neither necessary nor charitable.

"The whole of the facts are very clearly stated by the people's witnesses, the description of the premises, their lighting, the signs, the fact that money was taken for admission, and also the fact that secular plays illustrating various secular subjects, as well, indeed, as some religious ones, were shown.

"It seems to me plain that this was a business being conducted for hire, and I have tried to harmonize the various de-

cisions that have been rendered by the higher courts, but they all appear to proceed upon facts somewhat different. I think I will submit the matter to the Court of Special Sessions."

The law clerk remarked that he would rather have the magistrate dispose of the case, contending that the revised statute permitted the same. Magistrate Furlong asked if the defense consented to such action, as he did not propose having the case appealed on such a point, and got a reply in the affirmative. Then he imposed the fines, which were promptly paid.

* * *

Harrisburg, Pa., is to follow in the footsteps of four of the large cities of the country, and before the week is out the Cameraphone, or "The Life Motion Pictures that Talk," will be installed in this city. The auditoriums in New York, Philadelphia, Jersey City and Providence have all been too small to acommodate the crowds that flocked to see the wonderful mechanical invention.

The new Savoy Theater Company has just been organized and have secured a lease on the old Savoy Theater, where the "Life Motion Pictures that Talk" will be exhibited. This new company has no connection with the former exhibitors, but was organized when it was learned that here was an opportunity of securing the latest in the moving picture world.

* * *

A musical voice heard by accident over the telephone has resulted in the abandonment of plans for the organization of a bachelor girls' club and in a love match for Miss Anna Lubin and Salo Aulerbach.

Next Sunday, at the home of Miss Lubin's mother, 941 West Division street, the engagement of the couple will be announced, according to the Jewish custom.

Wires became crossed one day when the young lady was trying to 'phone her mother from the store of Ederheimer-Stein Company, Jackson Boulevard and Fifth avenue, where she is employed. Miss Lubin got Aulerbach, president of the American Film Service Company, in the American Trust Building, by mistake.

Both were angry for a moment, then the charming tones of her voice turned away the wrath and the acquaintance began.

Soon Miss Lubin decided to give up the formation of the bachelors' club she had planned. No date has yet been announced for the wedding.

* * *

Nickel Theaters Held Safe in Chicago.—Building Commissioner Downey declared that five-cent theaters operating in the city were as safe as human ingenuity could make them.

NEW COMPANIES.

Oshkosh, Wis.—The George A. Knaak Company was incorporated with a capital of $10,000 to manufacture the Peerless Kinetograph, a moving picture machine, invented by Mr. Knaak. F. B. Winter, of Milwaukee, is president of the company, and George A. Knaak is vice-president, with Charles R. Heisinger, secretary and treasurer. Among the directors are W. F. Keefe, of Chicago, manager of the Western Vaudeville Managers' Association, and W. E. Jones, of the Jones-O'Brien circuit.

* * *

Kraft Amusement Co., the Bronx; moving pictures, theaters and concerts; capital, $6,000. Incorporators: Jacob Walz, 125th street and Eighth avenue; Leonora Roberts, No. 253 West 123d street; Elias Blumenthol, No. 414 Central Park West; Leo O. Kraft, No. 443 138th street, all of New York.

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American Halls Co., New York; amusements, concerts, moving pictures, etc.; capital, $5,000. Incorporators: Morris Weiss, No. 178 Forsyth street; Julius Berson, No. 201 Forsyth street; Herman A. Domple, No. 226 East 102d street; Nathan Hirsch, No. 50 Rivington street, all of New York.

* * *

Electrograph Company, Manhattan; manufacturing moving picture machines and exhibit amusements, etc. Capital, $50,000. Incorporators: F. Beck, Brooklyn; J. W. Gunby, A. B. Garrick, J. Burnstein, New York City.

* * *

Pathe Freres; to manufacture cinematograph apparatus. Capital, $1,000,000. New Jersey corporation.

TOP O' TH' WORLD IN A SUIT.

Manager Would Prevent Unauthorized Show of Pictures from Play.

Another novel point in copyright litigation is brought up in a suit to be brought to-day by the management of "The Top o' th' World" against the American Vitagraph Company, to enjoin the presentation in the Colonial Theater and all vaudeville theaters of a motion picture film showing the principal characters of "The Top o' th' World" in various scenes.

When that extravaganza, with its live collie dog ballet and other odd features, became successful in the Majestic Theater, propositions were made by rival motion picture concerns to reproduce the principal scenes. J. M. Allison, manager of "The Top o' th' World," entered into a contract with the Mutoscope and Vitagraph Company of America, permitting reproductions of certain scenes for exhibition purposes, for which it was agreed a royalty would be paid and the title, "The Top o' th' World," would be used wherever the pictures were exhibited. A complete performance of the play was given in the studio of the mutoscope company. Several of the most effective scenes were reproduced perfectly.

Meantime the American Vitagraph Company has produced a series of pictures which the manager of "The Top o' th' World" asserts have been pirated. This series of pictures is called "Dreamland." Notice has been served upon Percy Williams, manager of the Colonial Theater, that the reproduction of "The Top o' th' World" scenes under the title of "Dreamland" is unauthorized.

* * *

MOVING PICTURE EXHIBITORS' ASSOCIATION.

The profession in New York won a victory on the 21st inst. in their legal fight for Sunday performances. Supreme Court Justice Davis continued the temporary injunction of Keith & Proctor, allowing them to continue their lecture and moving picture show Sunday in their 125th Street Theater. He also continued the injunction obtained by the Eden Musee and sustained the writ of habeas corpus obtained by Lazar Valense, who was arrested for conducting slot machines in Park Row and Third avenue on Sunday.

The Valense suit was a test case brought by the Moving Picture Exhibitors' Association. Regarding it the Justice decides that Valense's shows are not peace disturbing and that they do not violate the ordinance respecting the Sabbath.

It is plain that Justice Davis also takes a very broad view regarding the exact meaning of the law. He says:

"A reading of Section 265 in connection with Section 259 would indicate that the Legislature must have had in mind that 'shooting, hunting, fishing, playing, horse racing and gaming' were prohibited only in 'public,' because after the word 'gaming' it expressly says 'or other public sports.' Why speak of 'other public sports' if it is intended to restrain 'private' sport? It doubtless is the fact that 'shooting, hunting, fishing and horse racing' are usually within the observance or hearing of others than those engaged in these sports, and in such cases there would appear to be a clear violation of the law.

"The peace, the quiet and repose of the community are to be protected. Where these are not disturbed the reason for the law ceases."

Justice Davis, in his decision in the Keith & Proctor case, said:

"Of course, the views expressed in this opinion have no reference to any exhibition of pictures of a salacious or otherwise indecent character, or which tend in any degree to corrupt morals. It will be the duty of the police to suppress such shows on every day of the week." He adds that he continues the injunction because "it is important to have an Appellate tribunal pass upon the questions involved, because of the conflict of views on this subject in different departments."

MOVING PICTURE SHOWS A MENACE, DECLARES CROKER.

As a direct result of the Rhoades Opera House fire in Boyertown, Pa., which started as a moving picture machine was being adjusted, Fire Chief Croker has begun an investigation of the places where such shows are being held in this city, and he will make a report to Fire Commissioner Lantry, with the idea of demanding more rigid regulations for safety.

Scores of moving picture theaters are scattered throughout the East Side, as well as in Brooklyn, and many are so arranged that they barely comply with the building and fire laws, while others have only one entrance and exit, which, in most cases, is under the machine platform. While a pretense is made at fireproofing the picture aparatus and the operator's box, Chief Croker is convinced that he will find insufficient precautions against a blaze.

The fact that it would be almost impossible for panic-stricken women and children (the chief patrons of such shows) to escape in case of an explosion will be used as an argument for remedying the evil or driving a large number of the theaters out of business.

Records at the Bureau of Buildings show that eight hundred moving picture theaters, which charge five and ten cents admission, are registered there. These places, according to Supt. Murphy, are operated in compliance with the rules of his department. But the possibility of a number of lives being lost in case of an explosion was admitted by Chief Croker, who declared many of them were actually a menace. In several places inferior machines, he says, are used and inexperienced operators are often employed. In one place visited a fifteen-year-old boy was operating the machine. He explained by saying the regular operator was sick.

The fireproofing arrangements are not sufficient to prevent a spread of the slightest fire. The partitions around the film machines are nothing more than a curtained shield with a sheet of tin nailed to the ceiling.

"We have had a large number of fires," said Chief Croker, "but we were fortunate enough to get to the places before any serious damage was done, and the spectators were out of the buildings in time."

Added to the danger to the people in case of a fire is the peril to the occupants of the buildings. Many of these small-fry places are on the ground floor of lodging houses, and the buildings themselves are as inflammable as matchwood.

"There's one thing I'm glad to say about New York," Croker added. "We don't need a second alarm to get busy here."

The first panic which drew the attention of the Fire Department to the danger of moving picture shows occurred at Coney Island, where several persons were injured in a rush to get out of a place in the Bowery after the ignited films had exploded. Several fires caused similar accidents last season.

Of all the fires that have started from this cause, of course that at the Charity Bazaar in Paris was the worst. While properly not a theater fire, it occurred at a gathering of people. It made a black page in the history of horrors not only because there were 143 persons killed, but because so many of them were of the flower of French families, and because of the cowardly way some of the men beat women back with canes while the rush was the fiercest.

The bazaar was held in a flimsy, inflammable structure, built out of planks and cloth. The fire came from defective insulation of wires in the cinematograph department, and the flames spread in an instant. The Summer dresses of many of the women were ignited, and, as their wearers frantically rushed around, the flames were communicated to others.

[See our editorial on this.—Ed.]

On February 26, 1900, an electric spark set fire to the celluloid films used in a vitagraph machine in Miner's Harlem Theater. The house was crowded and a panic was narrowly averted. The lights in the house, as usual, were out. After most of the pictures had been thrown on the screen there was an unusually long wait. Suddenly the audience was startled by flames coming from the machine, which was standing near the main entrance and was inclosed in curtains. The auditorium immediately was filled with smoke. Several quick-witted detectives grabbed the machine and threw it into a corridor and locked the double doors. The people jumped to their feet and many women fainted, but quiet was restored by the lights being quickly turned on.

A little more than a year ago someone threw a lighted cigarette into the celluloid film of a moving picture machine in the Five-Cent Theater at 122 Park Row. It blazed up and a panic ensued among the 200 men present, but all got out in safety.

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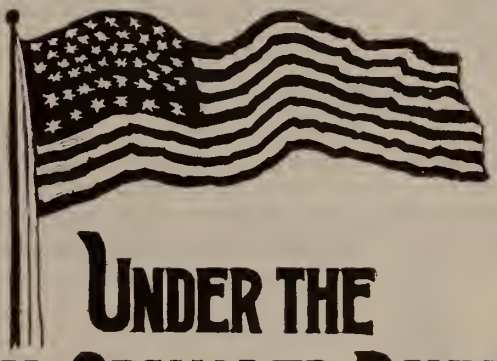

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Next we see a camp of United States troops on a scouting expedition after hostile Sioux. They, too, go into camp for the night. Following this we see the attack of the Indians—all on horseback—on the emigrants. The brave pioneers put up a spirited defense, but are rapidly being overwhelmed, when a brave youngster works his way through the Indian lines and gets word to the soldiers, who dash to the rescue and wind up the drama with a glorious scrimmage with the redskins.

Throughout the film there are wonderful opportunities for effects, and the story is one to arouse all sorts of patriotic enthusiasm.

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LE ROY'S ACMEGRAPH.

Owing to pressure on our space in last issue we were compelled to crowd out the cuts herewith, and the information that the Acmegraph is manufactured solely by Jean A. Le Roy, of the Acme Film Exchange, 133 Third avenue, New York.

In testing this machine for fireproof qualities we gave it a pretty severe gruelling, as the illustration will show. First we applied the light and let it impinge upon the film, expectng it to flare up; instead, *only one hole at a time could we burn in*, try how we would. Next we applied a lighted match with the same result—one hole at a time;

thc flame would not go above or below the gate of the machine. Then applying a light to the loose film from the magazine, it flew up to the passage and went out. The samc with the take-up. We could not get the film to fire in either magazine.

In answer to a correspondent who wishes to know if the machine has passed the tests and been approved by the New York Board of Electricity, we may say the machine fully answers all requirements of this board and the Board of Fire Underwriters. It is a well-known fact that if a machine passes New York it can be used anywhere with perfect safety.

Film Review.

"Lonesome Junction." The scenc of this Biograph comedy is laid at a railroad station in the heart of the Rockies, miles and miles away from "White Way" civilization. and although a small burg, it certainly deserves a large dot on the map, on account of the exciting time experienced by a party of tourists the day this picture was made. Lomesome Junction, though a howling wilderness, possessed one blessing—a train to somewhere else—but like all good things in this world, none are gained without a struggle. So the trains, of which there was but one a day, are never on time. To the station there comes a coterie of weary travelers, all possessed with a wild desire to put a long distance between Lonesome Junction and the backs of their necks. As usual, the train is six hours late, and you may imagine the party is in not a very amiable humor. The first to arrive is an Englishman, who is "jolly well" vexed at the condition of affairs. "Train six hours

late! H'it's a blooming h'outrage, don't-you-know!" He leaves his suit case in the way of others coming in, and a wealthy mine owner, who enters at that moment, falls sprawling. The next to enter is a prize-fighter, who in turn takes a tumble. W-ow! It looks as if there is going to be "something doing," when the driver of the Pony Express enters with the mail bag, and tells Mr. Pug to sit down and behave. He sits and lights his pipe, still chewing the rag. The driver clips the pipe out of his mouth with a pistol shot and makes him dance to the music of his gun play. This holds Mr. Pug for an indefinite period. The party is now increased by the arrival of Heinrich Spitzelperger. "Vas ist das; sex stunden zu warten? Oh, vell, I haf a smoke." Heine has pipe and tobacco, but no match. "Please, you haf a match, no?" Well, it looks as if he don't smoke. At this point the door opens and in rushes one of those hypochondriacal misanthropists, a Black Hand Dago. A hyena is a playful kitten compared with him. Opening his satchel, he takes out a huge bomb, lights the fuse and places it on the window shelf of the ticket office. The pugilist is the first to notice his action and yells, "Beat it!" which they surely do—all except Heine, who is seated on a bench still searching through his pockets in hopes of finding a match hidden therein. Espying the smoking fuse of the bomb, he picks it up, ignorant of the danger, lights his pipe and failing to extinguish it, drops it into a fire pail none too soon, for the moment it strikes the water it explodes, blowing Heine off his feet. When the party returns they find him suffering no further injury than badly shattered nerves. While relating his experience there enters a most beautiful young lady. "Observe who is in our midst," says one, and a more chivalrous bunch you never saw; all anxious to serve her. She states that her baggage is outside, so Mr. Pug insists that "I'm de boy wit de strong arm." He carries in several grips and finally a trunk as big as a cottage, which completely does him up, and though there is still another trunk, he is not equal to it. Now Heine gives an exhibition of brain vs. brawn, and instead of shouldering the trunk, wheels it in on a handtruck, much to the amusement of the party at the expense of the pugilist. They are all now in high spirits when there appears in the doorway a tough roadagent. With most forbidding mien he points a revolver and commands them to line up and put their valuables on the floor in front of him. Heine, unobserved by the bad man, drops down behind the trunk and when the thug's back is turned, sticks a gun behind his ear and tells him to drop his firearm on the top of the trunk. Hurrah for Heine, the hero. But he forgets the thug may have another gun, and in the unguarded moment he whips out another and is about to push daylight through Dutchy when the express driver from outside sends a bullet through the bad boy's wrist. The arrival of the belated train is announced, and the party scramble out of the station in a mad rush to get aboard.

THE KING AND THE JESTER

is the subject of a film issued by Geo. Méliès this week. The scene opens with the jester being spurned by the king, who has evidently partaken of food which disagrees with him, and instead of being amused by the frolics of his jester he casts him away. All the wiles of the jester fail to raise a smile. The king petulantly throws himself into his chair of state. The jester, finding his jokes falling flat, performs acrobatic feats—no effect; juggling with balls—no result; the king won't be pleased. The jester then gathers chairs and builds them up and outward. Ah! the king is at last interested, wondering why they don't fall over, and gets down to see. The jester, taking a pair of bellows, blows the chairs and they fall in a heap at the king's feet. The jester next puts the chairs away and tickles the king, who kicks him for his frivolity; then, getting down from his chair to again kick the jester, kicks air, for the jester has vanished, quickly appearing again out of a large box and laughing at his master, who again seats himself with a frown. Finding all his efforts to please are not appreciated, the jester summons a lady to his aid. Now the king is all attention. Then taking three stools, the jester places them before the king, helps the lady to stand on the center one, pulls her dress, which falls to the ground, displaying her as a Grecian model. The king now forgets his indigestion and watches the figure. The jester produces two staves, which he places under the outstretched hands of the model, then with a few passes hypnotizes his subject; he now takes the center stool from beneath the sleeping beauty, leaving her suspended on the two staves. After one or two more passes, he removes one of the staves, leaving the subject with only the support of the other, to the astonishment of the king, who is still more surprised when the beautiful model throws him a kiss. The jester now replaces the stool under the feet of the model, awakens her and helps her down. The king sits on the stool, takes the model in his arms and is about to kiss her, when to his intense disgust he finds himself embracing his jester, who, linking his arm in that of the king, leads him off.

"The Irish Blacksmith" is a romantic Irish drama by Selig. The pretty sister of the local blacksmith is met and accosted by an unscrupulous gentleman, who, attracted by her good looks, forces a kiss from her in spite of her remonstrances. The scene changes to the blacksmith forge, where the brother of the insulted girl is at work at his trade. The girls enters excitedly and tells her brother of the slight which has been put upon her. The story is hardly finished when the "ne'er do well" gentleman rides into the forge to have his horse shod. The girl recognizes and accuses him to her brother, who in his rage knocks him down. The gentleman goes off swearing vengeance for the blow, and is next seen consorting with a number of

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ruffians in a mountain cave where the ruin of the blacksmith is plotted, and the tools hired to carry out the revengeful purpose. The possession of firearms was a penal offense in Ireland at this time, and accordingly the myrmidons hide a number of rifles under the blacksmith's forge and accuse him before the magistrate of having placed them there. Purjured testimony prevails and the unfortunate blacksmith is ultimately sentenced to death. A plan is formed by the mother and sister of the blacksmith hero by which his escape from prison is successfully accomplished, the details of which form a very interesting part of the picture. Once escaped, the blacksmith devoted himself to unearthing his accusers and finally brings home the guilt to them, placing the crime in the right place and securing his own free pardon, amid general rejoicing.

"The Newlyweds' First Meal," is another Selig. Comedy has once more been made out of the trials and tribulations experienced by a newly married couple trying to keep house for the first time. The Newlyweds arrive at their own home for the first time and indulge in a billing and cooing match natural under the circumstances accompanied by much osculation. After a time even this amusement requires a change and nature asserting itself, they feel the pangs of hunger and proceed to satisfy same as quickly as possible. A brand new cook book is produced and together they explore its mysteries and try to carry its directions into effect.

Next we see hubby and his bride in the kitchen. Mr. Man is arrayed in a very ample cook's apron, and is evidently a very busy gentleman. Such scenes as follow must be seen to be understood. Literally the fat is on the fire, and smoke, flames and confusion are predominant. The grease from the cooking operations spreads slowly from the stove to the floor and makes a very successful slide on which everybody who encounters it cuts up many comical capers. In the way of culinary operations, things meantime go from bad to worse, notwithstanding frequent intervals for billing and cooing, perhaps because of such being the case, clothes and countenance suffer from smoke and soot, and in their attempt to set matters right the young couple burn their hands so badly as to prevent their going any further with the experiment. And now back to the boarding house with bandaged hands and lugubrious faces the poor Newlyweds are repenting at leisure of their attempt to break into the housekeeping game, and exchange affectionate condolences over their mutually battered condition.

"The Financial Scare," another Selig, is a clever skit on the prevailing financial troubles, and has been worked up into considerable comedy, although the fun in the situation may not be so apparent to those more intimately in contact with it. The "scare" is started by a full-page announcement of a "big bank failure" in one of the yellow journals of the day, and this brought to the attention of a business man who is working at his desk, sends him home on the run to inform his family, all of whom have deposits in one of the big savings banks, of the supposed danger. Very much rattled, the frightened man disturbs the quiet of his home by urging each and all of the depositors, his father, mother, wife, children, cook and hired man to immediately draw their money out of the bank, and first placing such money as they have on hand in what they consider secure hiding places, they all start off for the bank on the run, including the cook, who being too fat to make as good time as the other members of the family, is soon left ignominiously in the rear. Arrived at their destination, a genuine family run on the bank takes place to see who will get their money first, but finally all are paid and return home satisfied to dispose of their wealth in some way that they consider safer than the bank from which they have drawn it. In the search for secure hiding places each vies with the other, but the hired man prides himself on his idea and placing his money in a tin can, buries it deep in the ground, while the others each select a hiding place of their own, which, in their opinion, will defy detection. But, unfortunately, the commotion has attracted the attention of an unscrupulous knight of the road, who stealthily follows the party and carefully notes the hiding place in which each has secreted his money. Then, waiting until all have retired, he commences operations by digging up and appropriating the hoard of the luckless hired man, and follows this up by entering the house and uncovering, one by one, the different hiding places and adding what he finds to his already ample roll, swells his ill-gotten gains very considerably. While the burglar is making his haul the old gentleman enters the room, and seeing what he is doing, makes a frantic effort to arrest him. But the thief proves too strong, and after a desperate struggle succeeds in finally escaping with his plunder, leaving behind him a practical illustration of the old proverb that it is sometimes better to endure the ills we wot of than to fly to others that we know not of.

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ingly pretty miss and on her arrival at her new place of employment the head of the concern takes her through the offices. As they pass through the various departments the many clerks and bookkeepers gaze at her in admiration—not attempting to conceal the decidedly favorable impression she has made on them. She is finally given her desk near the head bookkeeper, who is a little short fellow with an apparently strong liking for the opposite sex. As soon as he sees her at work on the typewriter, he begins to smile in her direction from his high stool—showing plainly that first sight is enough for him. His arms now begin to fly about his heart like flails, and in his enthusiasm he falls from his chair to the floor, and excited and abashed, he walks out while the janitor of the offices enters. This individual ogles the girl, and the bookkeeper returning, sees what is going on and a scrimmage ensues. The boss becomes aware of this disturbance and moves the stenographer and her machine to another department. Here, too, there are many clerks at work, and they, too, seem to take to the girl to such a degree that they neglect their duties and become demoralized and, of course, the business suffers. Again the head of the concern becomes aware of conditions, and again he shifts the stenographer to a different office. Wearing the crown of beauty, her head must needs rest uneasy, which holds good with regard to her next position in the office, for here a number of cashiers and bookkeepers, not at all invulnerable to female charms, also neglect their work, and all through no fault of the pretty typist, who is forced to make another shift. Finally her employer decides to take her in his own private room, where she is now seen doing her work amiably; but even in this position she is not unmolested, for her employer himself becomes infatuated with her as he watches her from his desk, and before either of them realize it he has proposed to her. Of course she considers this a good match and allows him to place a ring upon her finger. They now open the door leading from the office, incidentally knocking down a number of clerks who have been peeking through the keyhole, and their employer announces that the little stenographer who had made such havoc with their hearts is now to be Mrs. ———. 'Mid the tears of the little bookkeeper and wailings of the janitor—to say nothing of the envy of the other clerks, he leads her off as his own.

"A Kind-Hearted Gentleman." An elderly man who is apparently benevolently disposed toward humanity, starts out on a walk, and wherever he finds the distressed, handicapped or needy, he promptly lends his aid. He first comes upon a governess in a park who, holding a baby with one hand, is trying to manage a newspaper with the other. This is a clumsy undertaking, as is observed by the old gentleman, who kindly takes the baby from her. She soon settles herself to read comfortably, while the old gentleman holds the child on his lap; while he is thus occupied the girl's soldier lover comes along and they begin spooning; of this the old gentleman is unaware until the baby makes it uncomfortable for him, and throwing the child to her, he goes off in disgust. What appears to be a girl, and a pretty one, next attracts him, as she is carrying a rather heavy basket. He obligingly takes it from her and escorts her to her destination; she happens to be bound for a meeting with her husband, however, and when they arrive at the spot she is greeted affectionately by her hubby, while her companion is handed a beating. After dragging himself out of reach he readjusts himself and is soon helping a mason lift his mortar to a ladder; result, a mortar bath. He comes to his finish, however, when he helps two men who are placing some furniture in a wagon. They are burglars, and a citizen who sees the trio hails a policeman. By the time the officer arrives the two burglars have gone and only the unsuspecting old man is left. He is pointed out, the cop grabs him ungently, and he is marched off.

"Slave's Hate." A negro working on a field is ordered by his cruel master to get down on his knees and tie his master's shoe lace. The negro resents this unwonted humiliation, and the master, after giving him a few cuffs, promises to make him smart for it later. At this time the slave driver's daughter comes on the scene, and he goes off with her. The next picture shows the negro being led to the top of a hill, where his breast is bared and he is tied to a stake driven in the ground; then, at the command of the master, an overseer lays a stout rawhide lash over the bound man's body. He writhes in agony, and the punishment only ceases when he falls to the ground in a faint. The overseer unbinds him, and thus he is left to nurse his wounds and desire for vengeance. The opportunity for revenge soon comes, when the slave owner's little girl is seated alone, reading at a table near the gate of her home. The crouching black form of the negro slave comes stealthily toward her, and suddenly springing out, he takes her up roughly. The child struggles, but the negro overpowers her and carries her off. The entire household is aroused, however, and headed by the father, a posse starts out in pursuit of the negro kidnapper. The chase leads them over hills and through swamps and marshes, but the wary negro is always ahead of them. When the posse are almost on him, the negro takes refuge in a deserted house with his victim, and after the pursuers have gone he forces the child, by threatening to throw her into a sluice, to tie his shoe as her father had ordered him to do on the farm. On and on he goes with the child; but the pursuers make a detour of the countryland and are soon near the fugitive, who conceals himself beside a boulder. The father comes very close to them, but passes by; intuition seems to call him back, however, and just as he turns he faces the negro with the child. In a twinkling he covers the fugitive with a revolver, but the little girl jumps in between. The slave owner softens, seems to see at once that it is all his fault, and takes both negro and daughter home again.

"Picturesque Smyrna." This film shows various industries and customs in this land of the Far East. Natives are seen smoking their peculiar pipes, deftly making canvas sacks, caning chairs and fashioning brooms. The native barbers, who work in the open street, are also shown at their labor over two customers. After which is given a view of the start of a caravan of camels. The huge beasts—some twenty in number—file by in a line and are soon seen out on the highway carrying their ponderous burdens. This film finishes with a view of the different types of natives, including many children, who eat greedily from curious pans placed on the ground.

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Laughing Gas.....575 ft.
College Chums.....700 ft.
The Trainer's Daughter.....800 ft.

ESSANAY.

The Hoosier Fighter.....800 ft.
A Novice on Stilts.....400 ft.
A Home at Last.....250 ft.
The Eleventh Hour.....850 ft.
Unveiling McKinley Memorial .....1000 ft.
Hey, There! Look Out!....400 ft.
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Life of a Bootblack.....726 ft.
Mr. Inquisitive.....300 ft.
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An Awful Skate.....683 ft.

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Girl's Dream.....350 ft.
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Woman, Cruel Woman.....315 ft.
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LUBIN.

A Gay Old Boy.....520 ft.
The Ringmaster's Wife.....——
How Brown Saw the Baseball Game .....350 ft.
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Harbor Pirates.....695 ft.
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The New Arrival.....316 ft.

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The King and the Jester...321 ft.
In the Bogie Man's Cave....350 ft.
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Bakers in Trouble.....365 ft.
Delirium in a Studio.....302 ft.
Satan in Prison.....300 ft.
Good Glue Sticks.....311 ft.
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The Eclipse .....560 ft.
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The Four Footed Hero.....600 ft
Two Orphans.....1,035 ft
The Eviction..... 585 ft
What is Home Without a Mother-in-Law ....600 ft
Mike the Model.....600 ft
Tin Wedding.....810 ft
What a Pipe Did.....465 ft.
Wooing and Wedding of a Coon....885 ft
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Mishaps of a Baby Carriage.460 ft.
The Girl and the Judge.....835 ft.
Motoring Under Difficulties..450 ft.
A Life for a Life ..... 725 ft
Cab 23.....755 ft.
All's Well that Ends Well...600 ft.
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Roller Skate Craze.....500 ft.
Western Justice.....700 ft.
The Bandit King.....1000 ft.

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The Rivals.....574 ft.
Adventures of a Countryman.306 ft.
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Japanese Vaudeville.....315 ft.
A Brief Story..... 75 ft.
Venetian Baker.....765 ft.
Watchmaker's Secret.....772 ft.
In the Dreamland.....387 ft.
Where Is My Head?.....153 ft.
Monk's Vengeance.....204 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head.....287 ft.
Highly Scented Bouquet.....114 ft.
Diabolo Nightmare.....394 ft.
The Cashier.....727 ft.
When the Devil Drives.....424 ft.
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Youthful Hackenschmidts....194 ft.
Love Levels All Ranks.....460 ft.
Hatred .....514 ft.
Bulgarian Army.....440 ft.
Deaf and Dumb.....667 ft.
Cabman Mystified.....287 ft.
The Tattler.....394 ft.

VITAGRAPH.

The Last Cartridge.....600 ft.
Lost, Strayed or Stolen.....375 ft.
The Shaughraun.....700 ft.
The Jealous Wife.....300 ft.
An Indian Love Story.....600 ft.
Work Made Easy.....500 ft.
The Miser's Hoard.....350 ft.
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DESCRIPTION

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The picture opens up with a home of a farmer showing his son who is busily exercising to develop his muscles. The father shows by his attitude that he is very proud of his boy, but something happens to disturb his pleasure as the Loan Shark, who holds a mortgage on the farmer's home, comes and demands payment. At the time the farmer did not have the money ready to meet the mortgage, and tells the miser this. The mortgagee goes away with the threat that if the mortgage is not paid up at a certain time he will throw them out of their home. The boy overhears this conversation and goes to the Shark's office to try and have the time extended, but the man will not listen to it. The boy goes away, and next we find him in front of a theater where an announcement is displayed reading, "Spider-Duffy, Champion Pugilist of the World, will forfeit $2,000.00 to anyone who can remain in the ring with him three rounds." The farmer boy sees his opportunity. Summoning up his courage, he tells the manager of the prize fighter that he thinks he can withstand being knocked out until three rounds are over. They look at this uncouth youth and see an easy mark for the champion. The country lad, however, knows that everything is at stake, for if he can remain the three rounds he will get the $2,000.00, and thereby pay off the mortgage and save the home. The seconds, referee and the champion enter the ring, and the Hoosier fighter is brought forth to face the champion prize fighter of the world. (We next show three rounds of a cleverly executed prize fight, as the participants in this affray are boxers of the highest order) and at the second round the champion lands on the jaw of the Hoosier fighter and he goes down. The referee starts to count and he gets up to six. The country lad, in his delirium from the effects of the blow, imagines he sees the farm being sold and his father turned into the streets, a pauper in the world. He gathers himself together, and as the referee counts nine he is again ready to continue the contest. The third round is fast and furious, and as the country lad blocks a vicious righ hand blow he sidesteps and whips over a left hand swing which lands on the jaw of the champion. He goes down like a log, and though the referee plainly tries to prolong the count by stalling, it does no good, as the man is completely knocked out and would not have been able to get up in five minutes.

The forfeit money is then turned over to the boy and he leaves amid the cheers of the spectators, but is not to get away so easily with the spoils, as the seconds of the champion are seen to plot to rob him of the money. We next see him coming down a dark street with the three toughs following him; they pounce on him, but they have reckoned without their host, as the country boy is no longer a rube and the fight has made a man of steel of him. The way he tumbles the three seconds is a pleasure to an honest man's eyes. After putting away his spoils he quickly speeds on his journey, so as to get home in time to meet the man who intends to throw his father out of their home. He sees three men moving the furniture from the house and quickly pays off the mortgage, grabs the constables by the neck and roughly throws them into the street.

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THE MOVING PICTURE WORLD

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ALFRED H. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

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Editorial.

The U. F. S. P. A.

At last! After two postponements, the United Film Service Protective Association is announced to meet at the Hotel Lafayette, Buffalo, N. Y., on February 8, 9, 10, 1908. We trust that the association will remain in session until it has fully decided upon the policy it intends to pursue. The executive committee, sitting in New York January 25, passed on the by-laws suggested at Chicago, which will be adopted at Buffalo. We are given to understand that the proposed Manufacturers' Association is as yet non-existent, and that no notices have been issued for them to meet, so that the film renters will be untrammelled in their deliberations. They should rise to the occasion and prove they are men of business, capable of managing their own affairs. There are rumors, thoughts of rumors, and rumors of rumors floating about, but at present the renters are masters of the situation *and should continue to be so.* They have built up the business to the position it now occupies. It is theirs to make terms, and not be dictated to. It is theirs to select the films they shall purchase, and not be forced to buy those they cannot exhibit, and which as a consequence are a dead loss on their shelves. So here's to the success of the Buffalo meeting.

The Operators of New York.

Ten months ago, in an interview with Mr. F. A. Brown, of the New York Board of Electricity, Gas and Water (Electricity Department), we urged the appointment of an inspector to examine all the operators in the city. We suggested to him that no one under the age of twenty-one (unless he could prove superior fitness for the post) should be allowed to operate a machine; that every operator should be tested in his knowledge of electricity, answering a few pertinent questions, which we outlined; that it should be a criminal offense for an operator to smoke while in the booth, or anywhere near films. We are pleased to note that this board are now carrying out some of the ideas then formulated, but they do not go far enough. The examination is fair, but not quite so practical as we would like to see, and when the examination is over the operator is just as he was before, so far as he has anything to show for it. We suggest that each operator passing the examination should be furnished with a card showing his qualifications, or an aluminum case showing in one recess his photo for identification, his signature and number in the other, and that this should be provided free or at cost price to each operator, who would then be in a position of greater security.

The following are a few of the requirements:

Only set rheostats of enclosed type can be used. They must be mounted on steel or marble, as previously stated; they must not draw more than 25 amperes.

All terminals to cut-outs, rheostats and lamps must be equipped with clamped lugs. The lugs must not be soldered.

All portable lights in projecting machine booths must be provided with armor-covered wire.

Oils, cement, waste, or anything of an inflammable nature, when not in actual use, must be kept in a metal box with a metal cover. No solder must be used in the making of this box.

Booths, or "coops" in which the apparatus and operator are located must be lined throughout with substantial metal. This applies to floors, ceilings and all sides. Furthermore, the booth must have a practical door for the ingress and exit of the operator. This door must be provided with a strong spring that will hold it securely closed during the time pictures are being exhibited. It must open outward, and not into the booth.

The front openings of booths, through which the projecting of the pictures is made, must be equipped with a metal slide, or door, that will work automatically and close in case of an accident, so that no flash of flames can be seen by the audience.

Our Visits.

"Rescued from an Eagle's Nest" is a feeble attempt to secure a trick film of a fine subject. The boldness of the conception is marred by bad lighting and poor blending of outside photography with the studio work, which is too flat; and the trick of the eagle and its wire wings is too evident to the audience, while the fight between the man and eagle is poor and out of vision. The hill brow is not a precipice. We looked for better things.

"The Kind-hearted Gentleman" is a film full of humor and good laughs.

"Lonesome Junction" is a well-staged, good photographic production. The subject is good, but in our opinion the story could with profit be told in a shorter length.

"Slave's Hate" is a good conception, well photographed, but—it is America produced with French surroundings and actors, just like the black-faced English comedians taking off the coons and falling far short of the original.

"The Irish Blacksmith" shows a fine amount of energetic detail, especially the outdoor scenery, which is well photographed. The film is a step in the right direction and shows that America, if she will, can well compete with the European productions.

"Caught" is a finely arranged, well-staged production. The only fault we find is, it savors too much of burglary element, which should be eliminated from all subjects nowadays.

"The Thieving Hand" is a fine trick film, full of ingenuity and good quality. The closing scene spoils an otherwise perfect reproduction, where the convict receives again his arm and the poor pencil vender goes free. No suspect is placed among convicts until he has had a trial. If the makers had shown a convict gang outside, instead of in the cell, the film would be perfect.

The "Butterflies" is a film of sterling merit, beautifully colored. The posing and staging of these dancers of the Mikado in their Japanese costumes is indeed a fine picture.

Words From the Knocker and Howler.

"THE CHEERY WAY in which you continually preach sunshine in your columns is a pleasant relief from the wailings of the knocker and howler."

This is a paragraph which occupies the front page of the *Views and Films Index* for January 25, 1908.

The cheeky way in which the mouthpiece of the proprietors of the *Index* persists in referring to the editorial policy of the MOVING PICTURE WORLD is characteristic of how that arch knocker has treated this paper from its inception.

We know that the above quoted innuendo was directed against us because some time ago one of the proprietors of the *Index* requested us to cease from making any mention of fires or accidents in connection with moving picture theaters in the WORLD. This is a shortsighted and selfish policy, even from a manufacturer's point of view; although the more film that is consumed and machines that are destroyed may bring new grist to the mill. But those who have the true interests of the business at heart needs must have a broader point of view. The MOVING PICTURE WORLD, having no trade affiliations and standing alone as the only independent and representative organ of an industry that has assumed vast proportions within a few years, realizes its responsibilities and will not be swerved from its purpose. Its policy in a nutshell is: WHATEVER IS FOR THE PRESENT GOOD AND ULTIMATE SUCCESS OF THE MOVING PICTURE INDUSTRY. It gratifies us to know that our efforts in this direction have heretofore met with the approval of all the most substantial, conservative and far-seeing men in the business; therefore we will continue on in the even tenor of our way, only more so.

The success attained by those who early embarked in the moving picture profession has induced thousands to follow suit, and alas! for its standing and for the ultimate welfare of all concerned, among them many unprincipled persons.

Money grabbers, seeing in the nickelodeon a business venture that promised rich returns with an investment of little money and less brains, hastily constructed flimsy theaters, procured the cheapest equipment and film service and employing the cheapest kind of help, proceeded to rake in the nickels. Showed anything to get the people's money. No thought for the future, or care for public safety. To hell with the public—get their money! has been their motto.

In the film rental business there are those who have adopted the same principles—some will rent junk—honesty and fair dealing is not always practiced, and it is hinted that some are not above purchasing, for a song, films and even machine heads that they know have been stolen from their competitors.

Among the manufacturers, also, abuses are not unknown. Some have been known to appropriate plots and ideas and even to duplicate the film of a competitor without as much as by your leave.

Does not all this point to calamity and make work for the howler?

Those who are in the business to stay and who are even now wrestling with problems as to how it can be more firmly and surely established, do not shut their eyes to the fact that a grave menace exists in the abuses that have crept into the business as well as the more serious effect upon the public mind of constant recurring accidents and the apathy that will follow the showing of trashy subjects.

The remedy for every disorder is to first locate the seat of trouble and then to eliminate the cause. The evils existing in the business situation we leave in the hands of the U. F. S. P. A., who are well able to cope with the situation. There are those in the business who may receive hard knocks, but only those who are now committing business suicide. All who have shown that they deserve to remain in business should be encouraged. Only by weeding out the vermin can the ultimate success of the business be assured.

This brings us to the rock upon which the whole fabric is founded—the public. The source of the dimes and nickels, the life blood of the business, must be considered. As soon as the public realizes that it is not getting its money's worth or that it is being imposed upon, these dimes and nickels will stay in their pockets—at least they will not be passed out so readily for bits of cardboard in the lobby, and nickelodeons will close up one by one until the situation resolves itself into the survival of the fittest.

The palliative for such a condition is obvious. Manufacturers must turn out only good, clean subjects. Renters should only handle good films and theater managers employ only good operators and provide comfort and safety for their patrons. The moving picture theater is not a passing fad out of which to make all the money possible in a short time at the least possible outlay. It is here for all time and only needs healthy development.

Last, but not least, it must be realized that the public mind has been heavily prejudiced against this class of entertainment by the many disasters which have occurred. The daily press, from the Atlantic to the Pacific, is reeking with scare headlines and blood-curdling warnings to the public. These are the "knockers and howlers" who have to be suppressed. How? By giving them no cause for such reports. As the MOVING PICTURE WORLD is a trade paper and only read by those who are actively interested in the business, it is our duty to make record of all accidents or fires, thereby warning others and pointing out how they may be avoided and public confidence restored.

They *can be avoided*. But it should not be left to the police and fire departments of each city and State to do the work or even to point the way.

Making Lantern Slides.

BURTON H. ALLBEE.

What is a lantern slide?

The lantern slide is a glass plate, coated with slow and extremely fine-grained emulsion. In America the plates are 3¼ x 4 inches. In England and Europe they are 3¼ x 3¼ inches. Each country claims superiority for its special size, but fortunately carriers are made the same size on both sides of the Atlantic, which allows the use of both sizes of plates. American makers obtain beautiful results on their size plates, and English makers do quite as well. Unquestionably it is largely a matter of

habit, or environment, which have a tendency to influence us to do what others around us are doing.

In truth, a lantern slide is merely a print on a glass plate instead of on paper. It is no more and no less; but the fact that the emulsion is coated on glass enables after manipulations which are necessarily impossible with prints on paper. One can readily see how much the beauty of a picture can be enhanced by local reduction, intensification, toning and other manipulative processes which are known to every worker. Moreover, the beauties of a colored slide are much more pronounced than the beauties of a colored print, and a slide once properly made is as near permanent as it is possible for anything photographic to be permanent.

Lantern slides can be made two different ways. One is by contact, exactly the same as a print is made on paper, and the other by reduction in a camera especially made for the purpose, or in the regular camera which is used for making negatives. No opinion is ventured here as to the qualities of the slides made by these processes. Each has its advocates; but no one will deny that the contact method has special attractions for the amateur, in that it doesn't require expensive or complicated apparatus. But the amateur should endeavor to master both processes. By so doing he can use all his best negatives, while by the contact method it is impossible to get more than a small part of the negative on a slide plate if the negative used is more than 4 x 5. Some of the most famous slide makers, like Professor Elmendorf, never use a camera larger than 4 x5, but they make their negatives with specially made and very expensive lenses.

For the present only the contact method will be considered.

The first consideration is to get it in your negative. Unless a negative is technically good it will not yield a good slide. There must be good gradation, but the negative must be sufficiently strong to yield a clear cut print. Otherwise the slide will be dead. Further, the high lights in the slide must be clear glass, and the heaviest shadows must be more or less transparent. Otherwise the shadows will be merely black patches on the screen. Between these two extremes must be as good gradation as possible, otherwise the picture on the screen will be merely black and white patches—a soot and whitewash combination which will satisfy no one. For these reasons it is easy to understand how essential it is to get it in the negative.

A negative from which slides are to be made must be fully exposed and adequately developed. It should be strong, but not too clear in the shadows. If it is, the slide will be without detail in the shadows and much of the charm will be lost.

In making slides by contact, select the negative and place it in the printing frame exactly as in making a print on paper. Place the lantern plate upon it, film to film. Clamp down the back and expose the same as making a print. The only difference is in the time of exposure. Lantern plates are slower than negative plates, and, for a negative having the characteristics mentioned, from six to twelve seconds six feet from an ordinary gas burner will be sufficient. Generally eight seconds will be found a fair average. Glass negatives will usually require a second or two less exposure than films, due, perhaps, to the fact that the film has to be backed with glass, and it takes the light a bit longer to penetrate both glass and film and make its impression on the emulsion of the slide.

If held closer to the light a shorter exposure will suffice. But it will be found that if the frame is held six feet or more from the light a softer and better graded plate will result. The reason is that the closer to the light the frame is held the stronger the light works, and the more the half-tones are printed through like clear glass, coming up in the finished slides as black shadows where gradation shows plainly in the negative.

Development is carried on precisely the same as with a negative. The image should appear in about a minute, and development should be over in three or four minutes. If exposure has been correct, the high lights will stay white throughout development and will come out clear glass after fixing.

When one considers developers, there is always one to be relied upon. That is the one which is recommended by the manufacturer of the plates you are using. This development formula is made up to do its best work upon the chemicals in the emulsion of that particular plate. Any amateur can be assured of reasonable success after a few experiments if he follows the directions that come with the plates. Here is a formula which the writer has used for years with success. It is made for correctly exposed plates and will turn over-exposure black almost instantly. Consequently care in its exposure must accompany its use.

A.

Hydrochinon	150 grains
Metabisulphite of potash	10 grains
Bromide of potassium	50 grains
Water	20 ounces

B.

Sulphhite of soda	2 ounces
Caustic soda	100 grains
Water	to 20 ounces

For use, take equal parts of A and B. The image will appear in a minute, or a little less, and development will be complete in two or three minutes. Before putting in the fixing bath, rinse off the developing solution by allowing water to run on the plate for a minute.

There are numerous fixing baths, but plain hypo, about one to four, is perhaps the best if the slides are to be reduced or toned afterward. An acid bath hardens the film so it is difficult to do anything with it once it is allowed to dry. And the fact that the slide is covered with a sheet of glass protects the film from injury, even if it is not hardened with alum and acid. Lantern plates fix much more rapidly than negative plates, but they ought to be permitted to remain in the fixing bath at least ten minutes.

After removing from the fixing bath they should be washed for a full hour in running water and set away to dry in a cool current of air free from dust. When dry they are ready for mounting. To keep them away from dust is important. A speck of dust on the plate will be magnified in the lantern until it forms an unslightly blotch on the screen.

In mounting, much latitude is permitted. This operation is arranging a mask on the film side of the plate, placing a cover glass over it and binding it all the way around with passe-partout binding. In the size and shape of the paper mask there is opportunity for bringing out the most artistic features of the picture. Professional slide makers turn out slides with the pictures all the same size and shape, but a pleasing variety can be introduced in masking which will add to the attractiveness of the pictures on the screen.

These paper masks can be bought in boxes of two dozen or more each, and on one side in gold or silver tracing will be seen the outlines of various shaped openings. There is usually one ready cut in the middle of the mask which will outline a good picture. If the maker wishes

to vary the size and shape of his pictures, with sharp scissors he can cut the other openings, and use the most suitable arrangement. In this way much pleasing variety which will add to the attractiveness of an exhibition can be easily introduced.

In brief, this is the process of making a lantern slide by contact. In a future article reduction will be discussed and a practicable method described, also special instructions as to how to illustrate a lecture.

The Electric Light in the Optical Lantern.

No. 1.—By C. M. H., in *The Kinematograph and Lantern Weekly.*

Every great boom leaves its mark behind it. The greatest boom the lantern world has ever seen is that which is still reverberating throughout the land—the boom of living photographs, and one of the results is a marked popularity for the electric arc light as an illuminant for the optical lantern. All kine-projection apparatus use up a tremendous amount of light, and nothing but the electric arc has been found capable of supplying that light in sufficient intensity for any but the very smallest screens. The greatest obstacle to the use of electric light for lantern work lies in the fact that it is in only a comparatively few places of lantern entertainment that suitable electric current can be tapped, and there are so many almost insuperable difficulties in the way of its production specially for the purpose, that such a course is, generally speaking, impracticable, and its consideration may be left out of the argument altogether. However, this difficulty is fast disappearing, for every week brings the announcement of new supply companies being formed to light fresh districts electrically, while older institutions are ever increasing their range of usefulness, annexing whole towns to their own particular area, and sending the subtle fluid through new arteries, to carry light to many an outlying suburb.

Let us see what are the essentials to the production of the electric arc light. First of all there is the supply of electrical energy which may be—and almost always is—produced by a dynamo, wherein it is converted from the mechanical form. Or an electric battery may be its source, in which case its derivation is chemical. Of course, electrical energy cannot be "created" any more than any other, and it may be of interest to note that the amount of mechanical energy required to sustain an arc light for lantern purpose is equivalent to about two horse-power.

The electric current "generated" by a dynamo or other source, is led to the point where its electrical energy is converted to some other form such as light, heat, or motion,—by means of conducting wires, or "leads" as they are technically called, and it is where these leads come to a termination that the lanternist's part of the work commences.

The function of dynamos is to divide, as it were, the electricity into two parts, which may be taken to be present everywhere, or rather to create a plenitude of electricity at one point at the expense of another. It may be regarded as a kind of pump, which pumps this something we call electricity out of one place, where it leaves an emptiness, into another, which therefore becomes fuller than normally. Thus a stress is set up between two points which are always seeking to equalize themselves, so that directly a suitable path is provided by which the electricity can flow from that point where it is greater than the normal to supply the deficiency where it is less, it will do so, and it will continue to flow in a steady stream or current so long as the dynamo keeps on pumping. But, as it flows, it will do work, and if the path is a simple wire the majority of the electrical energy will be consumed in heating that wire.

Suppose that at one point the wire is broken, leaving a gap, say of one-eighth of an inch, which is filled, not by air, which is a non-conductor, but by intensely hot metallic vapor. This is a partial conductive, and the electricity will make use of it as a means of bridging across the gap, but it is such a poor agent that it will experience difficulty in passing through, and a very great deal of its energy will be expended in overcoming this difficulty—energy which will raise the temperature of the gas to heat at which it glows with brilliant light, and which will rapidly vaporize the ends of the metal wire. Thus the supply of gas will be kept up, and so it will go on until the metal ends have been consumed—either melted or vaporized, or both—to such an extent that the current can no longer jump the widened gap, and all action comes to an end. The stream of electricity which crosses the space between the two "eltcrodes"—as the wire ends would be called—takes the form of a bow or arch, and from this circumstance the name of "arc" light is derived.

In practice, metal electrodes are quite useless, for the light would be most fitful and irregular, owing to the melting of the metal, and it would, moreover, be deeply colored according to the particular metals used, thus copper yields an intensely green light. Rods made of hard carbon are employed, and this material yields a most brilliant white light, part of which only—and a small part—is due to the actual arc, by far the greater quantity coming from the incandescent points of the carbon electrodes. The supply of partially conductive vapor between the two electrodes—which it will be remembered is a point of vital importance, for by its presence the arc is made possible—is kept up at the expense of the electrodes themselves, which are thus slowly consumed. This gradual consumption has to be compensated for by continually advancing the carbon rods as they are eaten away, and this is the function which an electric arc lamp or regulator has to perform. Arc light regulators for the lantern and other similar optical purposes may be divided into two great classes, "hand-feed" and "automatic."

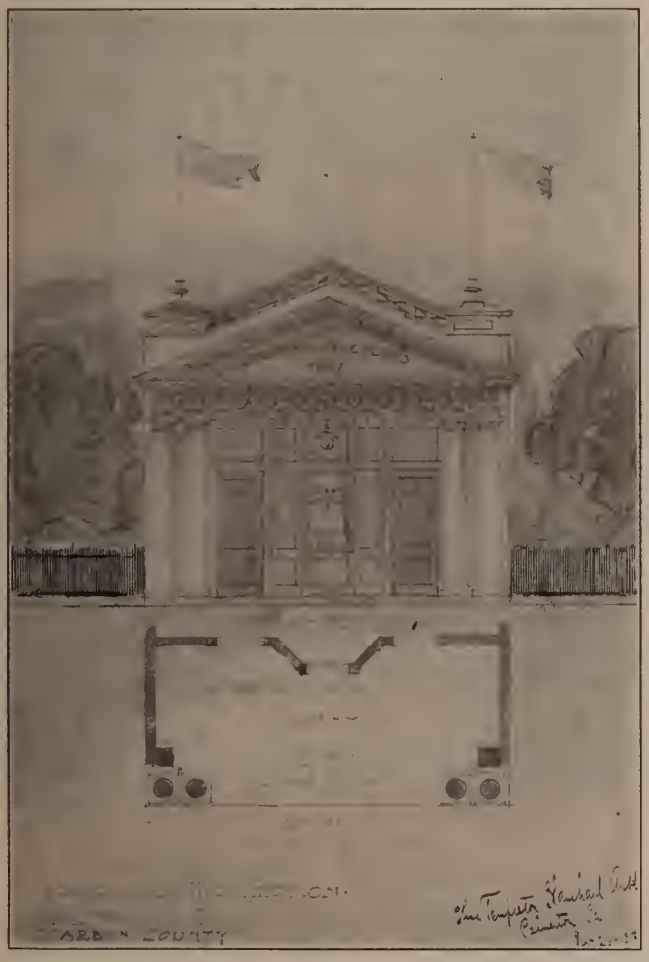
The latter was strangely enough the first introduced, owing probably to the fact that an automatic regulator is absolutely indispensable for general lighting purposes, so that the possibilities of a hand feed lamp were lost sight of altogether, and for a long time it held the field undisputed, through the field in those days being a very limited one. Lately, however, the pendulum has swung to the opposite extreme, and it shows every sign of staying there. Mr. Davenport, lanternist to the Society of Arts, was, I believe, the first to point out in a practical manner that a hand-feed lamp would not only answer all the requirements of lantern work, but had besides very many great advantages over the automatic variety. Since then, when the demand for electric light in the lantern was just beginning to be felt, many things have conspired to further its popularity. There have been one or two bad—though it must be admitted somewhat irrational—lime-light scares, resulting in the enforcement of utterly unnecessary and vexatious restrictions upon the use of this illuminant. Electric mains have spread like a huge spider-web, with a marvellous rapidity all over the country, and lastly many inventors, men of practical experience, have come forward with new designs and improvements and additions until the hand-feed lamps have reached a high degree of perfection.

(To be continued with illustrations.)

Architecture for Nickelodeons.

Very little attention seems to have been given to the architectural effect of the buildings used for moving picture exhibitions in this country, and the general attempt has been to make them as glaring and grotesque as possible, so when some enterprising promoters wished to erect such a building in the model village of Palmerton, which the New Jersey Line Company have established near their works in Pennsylvania, and to buy a lot in a prominent location fronting the park in the center of the town, they were confronted with the clause in the deed which makes it necessary to submit the elevations of proposed buildings and have them approved by the Palmer Land Company, which sells such lots.

The usual elevation was submitted and so strongly disapproved that the architect of the land company was



asked to make the sketch, which we reproduce and which retains the measurements and general features of the original.

The most simple form of building and the cheapest materials were required, and so the entire building is of wood. The ground of all panels and of the doors is to be of V-beaded matched sheathing, painted a light green, in contrast to the remainder of the building, which will be white.

The lighting bulbs will be so placed as to form a part of the architectural treatment, and strongly light the exterior and lobby at night. The height of the opening is the same as that of the proposed adjoining buildings, and it is expected to harmonize with the other buildings on the park, and from the fact that some thought has been given to its design, it is sure to be an advertisement for the owners.

Fireproof Booth for Moving Picture Machines.

This much-needed article, manufactured by S. S. Getchell & Son, Woonsocket, R. I., according to specifications of New England Insurance Exchange, is designed to give complete protection in case of fire. Audiences will have a feeling of security they cannot have in a place not similarly equipped.

The booth is made of galvanized steel with angle iron frame and spring door. The openings are protected by sliding gravity doors held open by a fusible link. In case of fire this link melts, thus closing all openings and confining fire to booth. It can be made any size.

Trade Notes

New Theatres.

BROOKLYN, N. Y.

The Bay Ridge Amusement Co., Fifth avenue and Forty-seventh street, Brooklyn, have just opened a finely appointed theater, the Vaudeau, at that address. The lobby is neat and attractive, 150 people can be comfortably seated, and as only the best films and illustrated songs are shown the best class of people are among the patrons. Ten cents admission.

* * *

NEWARK, N. J.

J. Austin Fynes is erecting a theater in Newark, N. J., to add to his chain of "picture shows."

It is said there are one or more large and important exhibitions of this nature in pretentious edifices around the immediate vicinity in which, while Mr. Fynes' name does not appear in the management, he is largely interested, and has extended his list of holdings until the aggregate now mounts up to a large figure.

Mr. Fynes was one of the first to grasp the future of "picture shows" and he was also the first to introduce moving pictures on the theatrical stage in this country, having imported a film when general manager for B. F. Keith some years ago.

* * *

TRENTON, N. J.

When the new Star Theater, at 7 South Broad street, opens its doors to the public, on or about February 1, Trentonians will have a handsome moving picture house.

Philip Papier, the local advertising man, and his brother, Solomon, who conducts a clothing store, are the proprietors of the enterprise, and they will spare no expense in making the place most attractive.

The interior has a floor space of twenty-five feet by one hundred and four feet, and there are no obstructions whatever. The seats, more than 300, will be built on an incline, that every one may have a clear view of the sheet. Uniformed attendants will be on hand to attend to the seating and comfort of the patrons, and a full orchestra will play at every performance.

The lobby, perhaps, will be the feature of the house. This will be constructed of tile, Italian marble, and the ceiling and walls will be adorned in frescoe work. The entrance will be beautified by myriads of electric lights.

* * *

GRAND RAPIDS HAS ELEVEN SHOWS.

Another new five-cent moving picture theater has been added to Grand Rapids' growing list, making eleven of these places of amusement now in operation with more in prospect.

The latest addition is the Bijou, on the north side of West Bridge street, near Scribner street. Moses Salamy is the proprietor. It opened for business on Saturday.

Theaters in prospect are the Monroe Street Theater of A. J. Gilligham, and a new house said to be planned for Canal street, near Bridge.

Still a further development in the five-cent theater situation is the building of a stage in the Superba Theater on Canal street. This stage is said to be the largest in any moving picture theater in the city, and it is proposed to use it for vaudeville acts of a minor character. The Lyric on Canal street is now giving vaudeville acts.

The eleven theaters now in operation are the Vaudette, Idlehour, Superba, Ida and Lyric, on Canal street; the Mystic and Bijou on West Bridge street; the Royal on North Division street; a theater on Plainfield avenue; another on South Division street, and still another at Madison Square.

THEATERS ALL SAFE.

Following the Boyertown Theater fire, some question has been raised concerning the safety of the small theaters. Building Inspector Davidson declares that all those in Grand Rapids are safe and equipped with ample exit space.

* * *

"PICTURE SHOW" BIG SUCCESS.

The astonishing statement is made that under the newly established policy of moving picture entertainment the Bijou Dream (formerly K.-P. Twenty-third Street Theater) is rolling up gross receipts approximating $2,800 and showing a bigger profit than at any time during its vaudeville career.

B. F. Keith has taken personal charge of the house, and is deeply interested in its development, while George Moran, an acting manager of the press department of the K.-P. interests, is temporarily house manager.

A change has been made in the presentation of moving pictures at the Twenty-third Street Theater (Bijou Dream), by the addition of three more reels of pictures each week, making nine in all shown during the three weekly complete changes of program, as well as three complete changes of songs and illustrated travelogues, besides the usual addition on Sunday of a series of religious and semi-religious pictures and songs.

* * *

KING LOUIS' PICTURE SHOWS.

King Louis, of Ziska and King, states he will have two "picture shows" in operation soon under his own control. One will be at a new stand in Long Island City, while the other will be purchased in Flushing, close by.

"King Louie," whose name has a regal sound, says after due figuring he is convinced that with conservative management there is a livelihood for anyone in a moving picture establishment.

The manager of the Flushing place about to sell his enterprise has been counting up from $25 to $50 weekly profit without removing his feet from the piano cover. His only reason for selling is that the time occupied in counting nickels and dimes wore down his finger nails so close the manicure pronounced him hopeless as a patient, and he was in danger of social ostracism. King Louis is willing to take a chance.

* * *

HAMILTON, ONT., CAN.

The Canadian Multiphone Co., 80 James street, N., Hamilton, Ont., are the proprictors of one of the handsomest and best equipped amusement places in America, familiarly known as the "Red Mill." It is situated in the central part of the city and since its opening has been doing a most prosperous business. The first floor, which covers a space 30 x 135 feet, is fitted up with over 100 slot machines and is the most complete penny exhibit in Canada. The family theater, the most popular place of its kind in the city, occupies the entire second floor and has a seating capacity of over 350. The theater is reached by means of a crystal stairway; that is, this stair is entirely made of glass with the exception of steel carriers. Water flows continuously down glass falls placed behind the glass steps, where hundreds of colored lights are arranged, making the view from the front most brilliant and effective. The theater is open daily from 2 o'clock until 11 P. M., and runs continuous shows consisting of two reels of pictures and one illustrated song. About March 1 a new addition will be completed, which will give the "Red Mill" a seating capacity of 600, when refined vaudeville will be introduced, giving the patrons a solid hour of entertainment. Should any of the readers of the MOVING PICTURE WORLD ever chance to be in Hamilton, they are cordially invited to visit the popular "Red Mill," where, if they will make themselves known, they will be sure of receiving a hearty welcome.

MOVING PICTURE MEN ORGANIZE IN THE SOUTH.

The Southern Advanced Vaudeville Association has been organized, with F. W. Bandy, of Savannah, Ga., president; G. A. Vuscovich, of Pensacola, vice-president, and P. R. Whiting, of Montgomery, secretary and treasurer. The following theaters are in this circuit: Theatorium, Memphis; Crystal, Nashville; Crystal, Knoxville; Wonderful, Vicksburg; Theater Palais, Meridian; Casino, Mobile; Star Theater, Pensacola; Theato, Montgomery; Alamo, Birmingham; Wonderland, Columbus, Ga.; Lyric Theater, Macon, Ga.; Superba, Savannah; Theatorium, Montgomery, and Mr. Wassman, of Nashville, were appointed Charleston, S. C. Mr. Whiting, of Montgomery, and Mr. Wassman, of Nashville, were appointed a committee to go to Chicago and book attractions.

* * *

NEW COMPANY CHARTERED.

The World Film Company, of New Orleans, La., has been incorporated, with a capital of $5,000. The incorporators are: Joseph D. Hyland, president; Walter Strectly, vice-president, and C. Kelly, secretary and treasurer. Its business is dealing in moving picture machines.

* * *

THE CALIFORNIA CAMERAGRAPH COMPANY has filed articles of incorporation and will operate in this city the newly invented moving picture that sings and talks. The company is formed with the following directors: William H. Leahy, for many years the manager of the famous old Tivoli Opera House; Edward Ackerman, who is the owner of the Empire and other smaller theaters; G. M. Roy, who is the proprietor of the Cafe Francisco; Samuel Wells Horton, who has just retired from the office of auditor of this city and county, and E. C. Leffingwell, who is secretary of the Board of Education. Other members of the corporation include Samuel Harris and Thomas Fitz, of Oakland. The company is incorporated for $60,000, and has issued 60,000 shares of stock, all of which has been subscribed.

By a combination of graphophones and picture machines, voices are resonantly and accurately reproduced so that small parts of operas and entire speeches can be reproduced. Three new places of amusement are to be opened before February 1—one on Fillmore street, one in the Mission and one at North Beach.

* * *

PICTURES THAT DRAW.

"The Four-Footed Hero." Reports from all over the continent tell of the fascination with which pleased audiences have witnessed this excellent film. "A Dog Robbery," although of a different character, also cleverly depicts canine intelligence. "A Tale of the Sea" brings them back again. "Ben Hur" drew such crowds to a theater in Atlanta, Ga., that the police had to aid in clearing the aisles and lobby.

* * *

POLICE NOT HELD IN CONTEMPT.

Justice Carr, in the Supreme Court, Brooklyn, N. Y., handed down a decision denying the motion to punish Police Commissioner Bingham and former Deputy Commissioner O'Keeffe for an alleged violation of the injunction prohibiting interference with the moving picture shows of Sol Brill and William Fox on Broadway. Justice Carr says:

"It appears that the police officers in question bought admission tickets to the moving picture show then and there being conducted, entered with the audience, took notes of the pictures, but made no arrests and in no way attempted an interference with what was going on. It seems to be the theory of the plaintiffs in this motion that the mere entry of a police officer into the audience present at the performance was enjoined by the judgment, even if the officer entered as a holder of a ticket of admission sold generally to the public. That the judgment in question should not be so construed seems to me beyond reasonable contention. Motion to punish for contempt denied."

Sunday Closing.

Columbus, Ohio, Jan. 22.—Mayor Bond to-day ordered all of the five and ten-cent moving picture shows in Columbus closed on Sundays, and also announced that they must close at midnight Saturday nights. There are about twenty-four such shows in town.

* * *

Mobile, Ala., Jan. 19.—Managers of moving picture shows were given another jolt yesterday when orders were issued by Mayor Pat J. Lyons that no music would be allowed in these places Sundays. Orders to this effect were issued out of the mayor's office to the police department and in turn communicated to the moving picture managers.

* * *

That the church people of Chelsea, Mass., do not take kindly to the recent action of the aldermen in granting permission to the moving picture theaters to open Sunday evenings became evident last night when a mammoth petition signed by 1,500 citizens protesting against the action was received. The protesting citizens requested a hearing before any more theater permits be given, and it was voted to give a public hearing.

* * *

The moving picture theaters in Rochester are still closed on Sundays, as the result of an order by the Chief of Police issued in December.

Boyertown—The Aftermath.

The Boyertown disaster, although not caused by moving picture films, has nevertheless done the business incalculable injury. The daily press of the country have falsified and garbled the reports and published editorials condemning moving picture shows without sense or reason.

The only sane editorial which we have seen on the subject appeared in the Philadelphia *Press*. It is in part as follows:

> "The Boyertown horror, indeed, reveals clearly enough that with the burning stage, the room filling with smoke and the products of combustion, and with a narrow stairway, with the door but half open and a jam of people in the middle of the room, tangled up in benches and loose chairs, all the necessary factors to bring about death were present without drawing in conclusions based on an inexpert knowledge of the apparatus in use.
>
> "It must also be remembered that every night all over this land thousands and thousands of calcium lights are used without danger, and that it is an unfortunate thing to direct suspicion to an apparatus in itself harmless, but which, under given conditions of needless apprehension in an audience, may easily cause a panic.
>
> "Of course, everything connected with the action of the operator and the behavior of the mechanism should be looked into, but it must be clear to everyone that the main lesson of the Boyertown fire is that the little lecture halls and amusement places of the small towns should be made perfectly safe, both as to the matter of lighting arrangements and as to exits, and if the Berks County Coroner does his duty facts will be elicited which cannot but impress on the communities just what reforms are needed, which reforms should be secured immediately through the co-operation of the State factory inspectors and the local authorities."

* * *

SUCH THINGS HURT.

The Baltimore *News* publishes a letter from a correspondent who takes the Boyertown disaster as his text, and states that about a year ago on the opening of a moving picture theater in that city he entered and it was noted by several in the audience that while the plaster front of the building was truly ornamental, and the interior fittings comfortable and elaborate, yet the proper exits in the event of a fire panic had been entirely overlooked.

> "From the fourth floor—or what was originally such—constituting the gallery, down to the street, the public wound around a tortuous and jammed stairway. The plastered facade of this building, while truly ornamental, offers no means of escape, except from a couple of windows on the fourth floor, from which those inside would evidently have to leap. The writer observed no fire-escapes to this artistic 'temple,' and has not cared to enter since."

There is no doubt that if the writer had again ventured inside before he penned his letter at this late date, he would have found that adequate facilities for speedy and safe exit had been provided. We visited all the "temples" in Baltimore a few weeks ago and found no conditions such as described.

* * *

INSPECTION OF AMUSEMENT PLACES.

Although it would be heartless to expect the stricken survivors of the terrible calamity at Boyertown to recognize the ways in which the good of the whole community is going to be served by their loss and sorrow, it is a fact that for a time at least all public assemblages, either for pleasure or for worship, will be made safer than before. The Iroquois Theater fire in Chicago, which claimed a far larger number of victims than the panic in the hall in Boyertown, had as an immediate and permanent result the reconstruction of practically every important place of public entertainment in the entire country and the establishment of a system of inspection which, where rigidly maintained, has made theater-going safe to most city dwellers. It is only in the smaller communities, which lack complete buildings especially designed for public entertainments, which do not support a thorough and well-equipped building inspection force, and which are without police supervision and protection, that it would be possible to find oil lamps for footlights and the meager means of entrance and egress which turned the "opera house" at Boyertown into a death trap.

It is not surprising, therefore, to find the authorities in this city spurred to renewed activity to see that precautions are strictly maintained, and that newer places of amusement of every sort shall be made as safe as human foresight can devise. And the action of the State Factory Inspector in extending his powers of inspection to the smaller towns of the State is such an expansion of his authority as will be cordially indorsed by the people of Pennsylvania and confirmed, if need be, by the Legislature at its next sitting. If the present occasion shall be utilized for a thorough study of the whole subject, and for the preparation of such amendments to existing law as may be needed for the protection of the public, its bitter lessons will not have been wholly in vain.

In all this activity, however, there is no ground for increased alarm on the part of the amusement loving public. The news has already created a feeling of nervous dread in some quarters, which, while not unnatural, is in the vast number of cases wholly unfounded. There are, happily, few places of amusement in this section of the world which are obliged to depend upon a single entrance and where oil lamps are used on the stage. And it would be wholly illogical to look with suspicion upon picture projection apparatus, merely because some trifling mishap to a lime-light jet started the alarm which led to the overturning of the lamp and the fire horror at Boyertown. It is idle to look for logic in a panic-stricken crowd, but the spread of definite information on the subject will help to lessen the tendency to panic. Any other trifling mishap or noise, not half so disconcerting as the "popping" of a lime-light jet, might have produced the same effect, the essential conditions for disaster in this case being the use of kerosene lamps and the total lack of adequate means of exit for the audience.

The people could not get out. That was all there was about it, and the immediate duty of the hour is the investigation and regulation of places of amusement, especially in the smaller towns of the country. If the moving picture places which have sprung up in such numbers in all directions, in the cities as well as the villages, have neglected necessary precautions in this respect, they should be compelled to take them. The vast majority of the theaters and larger places of amusement have already conformed to the requirements of law and of prudence and have been made safe.—*Philadelpha Leader.*

* * *

THE DEADLY MOVING PICTURE SHOW.

Such is the ill-advised heading which caps the editorial in the Lancaster, Pa., *Era* of January 16. The writer refers to these shows as "death-traps all over the State." In making a howl for the strictest legislation, punctuated with "calamity," "tragedy," "terrible disasters," and such phrases, he concludes with:

> "The public can afford to do without these catch-penny affairs, which are by no means wholly desirable, but it cannot risk the possible loss of hundreds of valuable lives under the most distressing circumstances."

Proprietors and managers of legitimate and well-conducted theaters all over the country should bring their influence to bear on the local press to stop, if not retract, such unwarranted attacks. In publishing these reports in the WORLD, we must not be classed with the calamity howlers. This paper is for the trade, and the trade should know and follow closely the trend of public opinion. These attacks in the public press sway the public—and it is the great public that furnish the nickels which is the mainstay of the business.

* * *

IN NEW YORK CITY.

Mayor McClellan has ordered an investigation of the 500 five-cent moving picture theaters in the city, with a view to discovering whether they are properly equipped with fire exits and otherwise planned in compliance with the law. Two hundred thousand people, three-quarters of them women and children, are said to visit these places every day—a number which is doubled on Sundays and holidays.

Inquiry of the heads of the city departments which have jurisdiction in the matter, John P. Corrigan, Commissioner of Licenses; Fire Commissioner Lantry, and Commissioner Murphy, of the Building Bureau, brought forth assertions that no one department had approved licenses for moving picture theaters unless the other two departments had asserted their approval

* * *

BROOKLYN, N. Y.

With a view to making the five-cent moving picture theaters throughout the Borough of Brooklyn safer for women and children who frequent them, the fire department has begun a re-inspection of every one of these establishments, and will rigidly enforce the laws and rules which provide that certain measures shall be taken for the safety of the public. These "nickelodeons" have sprung up like mushrooms within the last year, and many of them are the subjects of complaint.

men and boys who have been in charge of the moving picture

apparatus in a great many of these places. Good men are expensive, but hereafter all operators of moving picture machines must be licensed. Under the direction of Chief William T. Beggin, of the Violation Bureau of the Fire Department, operators of machines from Brooklyn are taking a stiff examination to show their fitness for the important work entrusted to them.

Chief Beggin said that while it was too early as yet to make any statement, he felt confident that one of the evils of these shows, at least, would be done away with, when competent men shall have been installed to operate the machines. The examinations will continue until every five-cent moving picture show will have a competent manipulator on its staff.

The owners will be forbidden to let any but licensed operators run the machines, so the danger from incompetent handling of the really dangerous apparatus will have been eliminated when Chief Beggins has issued licenses for all the establishments.

The re-inspection by the Fire Department will include every establishment which exhibits moving pictures, licensed or unlicensed, full-fledged theaters and nickelodeons. The fire-fighting apparatus will have to be in perfect condition and up to the standard required, the exits will have to be ample, sufficient in number, and plainly indicated, and the aisles will have to be kept clear. In fact, the owners of these places will be required to do everything necessary for the adequate protection of life and limb.

An effort will be made by the city officials to compel all establishments which are now giving free shows to secure licenses. Just how that will be done has not yet been definitely decided. While the investigation is going on no new licenses will be issued, and it is believed in some quarters that quite a few of the cheap theaters now in existence will be deprived of the privilege of doing business until they make some very radical changes in their layout and method of operation.

* * *

PHILADELPHIA FIRE INSPECTORS GET BUSY.

Second-Story Theaters Condemned.

"I shall order the police to stop any moving picture exhibition they may find being given on the second floor of a building in any part of the city," said Director Clay.

"The resolutions adopted by the Common Council asking me to prohibit such exhibitions on the second floors of buildings except where, in my judgment, sufficient safeguards had been provided, has been handed to me. I do not know of any place where such exhibitions are being given where the safeguards are sufficient, in my opinion, and therefore shall order that all be moved down to the first floors where, in case of a panic, it would be easier to empty the people into the streets than it would be if it were necessary to get them down a flight of stairs.

"All the places where such exhibitions are given are, in my judgment, provided with stairs that are too narrow for a quick emptying of the halls, or they lack fire escapes. I know of absolutely none which I consider safe. That applies to permanent moving picture machine establishments. As to the itinerant conductor of a moving picture machine, I agree entirely with the opinion expressed yesterday by members of the Philadelphia Fire Underwriters' Association, and the police shall be instructed to watch for such men carefully, and to stop such exhibitions wherever they see the slightest danger in them.

"I think that a license should be obtained for such exhibitions under all conditions, whether given under the auspices of a church or not. A State law will, of course, be necessary before the operation of one of these machines without a license and without an inspection of the electrical connections can be made a misdemeanor. In the meantime we shall watch them carefully and use the police power to protect the public.

"Fire Marshal Lattimer is making an investigation of all buildings in which public entertainments are given. The Building Inspection Department has been rigid in enforcing its requirements, and the Police Department will be just as careful."

The directors' instructions were to make the inspection a thorough one. Superintendent Taylor was directed to issue peremptory orders to the police to prohibit such exhibitions in all places where it was found that sufficient safeguards were not provided to insure the safety of the public.

"All our buildings are fireproof," said B. A. Baer, manager for S. Lubin, smiling and shrugging his shoulders recklessly. "We have both front and rear exits, the doors swing both way. We have two aisles in each of our houses, and we will not permit any one to stand in those aisles. We never put the rooms in which these moving picture shows are given in complete darkness. If a fire should start, the audience might leave by either the front or the rear. If it should start in the coop in which the moving picture machine is, the man who was running the machine might close the coop and leave it. This coop is over the front entrance as a rule, but there are always rear doors."

CHICAGO GETS IT ALSO.

Inquiries regarding the safety of the thousands of persons who daily crowd the hundreds of five-cent theaters scattered all over Chicago poured into the offices of Building Commissioner Downey and Fire Marshal Horan. The replies were reassuring. Both Commissioner Downey and Chief Horan declared a repetition of the Boyertown disaster would be impossible in Chicago. The catastrophe, nevertheless, promises to arouse a demand here for the examination and licensing by law of all operators of the moving picture machines.

"We have kept after the managers of the nickel theaters until we are satisfied their places are safe," said Mr. Downey. "The building department has insisted so strictly on the nickel theaters obeying the rules that the owners started to form an organization a short time ago to resist us. There are over 400 of these places in Chicago now, and we have turned down fully one hundred requests for permission to open additional theaters. We have consistently refused to allow any of the shows to open in places above the ground floor. All the moving picture shows in Chicago are conducted on the street level with three exceptions, which started up before the present rule was adopted. These are in brick buildings and well provided with exits."

The licensing of operators was discussed by City Electrician William Carroll, who is now empowered by the theater ordinances to see that each machine is run by "a competent man."

"I have considered the question of a license for the operators before," said Mr. Carroll, "but I have never formally recommended action to the council. It would be a wise measure to require operators to pass an examination, but I am not entirely convinced that it is necessary. The running of the machines is a simple matter."

* * *

DES MOINES WILL EXAMINE OPERATORS.

Fire Marshal Louis Siegel believes that to protect the habitues of Des Moines' moving picture theaters, the operators of the machines should be compelled to pass civil service examination.

The fire marshal is greatly agitated by the recent Boyertown disaster, and he declares that it is up to him to put the moving picture shows of Des Moines under such regulations as to prevent a similar occurrence. He says that many of the men and boys who operate the lanterns in the local theaters are incompetent.

Mr. Siegel is now preparing an ordinance, and the problem will be submitted to the council. The ordinance will provide that every operator of a moving picture theater shall be placed under civil service examination.

An examining board is provided for which will meet and hold examinations each time a moving picture show wishes to employ a new man to turn the films through the lantern. The ordinance will provide that the council appoint the members of the board.

* * *

ST. LOUIS ENFORCES CHILD LABOR LAW.

State Factory Inspector J. W. Sikes, of St. Louis, Mo., and his deputies have been busy for some time investigating violations of the State Child Labor Law by proprietors of various nickelodeons in city and State.

Many boys and girls under sixteen years old have been found working as late as midnight as "spielers," door tenders, vocalists, operators of projecting picture machines, ushers, etc., and informations have been issued against the proprietors.

The operation of a moving picture machine is dangerous, even by an expert. In one case found by the factory inspector, a youth of fourteen was turning the film off the reel, not only endangering his own life, but the lives of the audience as well. Several fires have occurred from inefficient operators manipulating the machines.

In a number of cases persons have pleaded guilty to violating the child labor law and were fined $25 each.

* * *

ACTORS' UNION TAKES ACTION.

The Executive Committee of the Actors' National Protective Union has called on the Central Federated Union to take up the matter of moving picture shows in New York. It is asserted that most of the shows are run in a manner to make them a menace to the lives of the people who attend them. It is charged that young and inexperienced men are employed to handle the machines, that proper precautions against fire are not taken and that the rooms in which the shows are given—most of them storerooms—are not provided with proper exits. The Central Union is requested to take the subject up with the Board of Electrical Control of the city and the Fire Department.

Albany, N. Y., Jan. 22.—Assemblyman McGrath, of New York, has introduced a bill which places drastic restrictions upon moving picture machine entertainments in cities of the first class. It provides that no such place of amusement shall be conducted without the written consent of the Fire Department, and that sufficient exits shall be provided; that the moving picture machine be enclosed in a fireproof booth; that there be adequate means for protection against fire; that the operators of the machines shall prove themselves to be at least twenty-one years of age.

Only after an examination is made of the premises by the Fire Department is the proprietor to be permitted to do business. A fee of $25 is to be paid by each proprietor, the amount to be devoted to the pension fund of the Fire Department of the city where such places of amusement are to be conducted.

Mr. McGrath admitted that his measure is aimed at the halls and so-called theaters where moving pictures are exhibited, and stated there was urgent need of immediate legislation for cities of the first class, especially New York City.

* * *

Elizabeth, N. J., Jan. 18.—The Board of Fire Commissioners have served notice on the ten moving picture shows operated here that every machine must be enclosed in a fireproof booth and more satisfactory exits provided. A careful inspection will follow to ascertain if the demands are complied with, and offenders will be punished and the place closed.

* * *

Norristown, Jan. 18.—The proprietor of a moving picture show located in the remodeled Methodist Church, Conshohocken, closed up because he could not comply with Burgess Bloodall's order to make more exits from the building.

* * *

To restore the public confidence, the manager of the Arcade, Mobile, Ala., issued broadcast an invitation to the public to call and inspect the perfect equipment and abundance of safe exits. (Good idea.)

* * *

St. Louis, Mo.—Factory Inspector Sykes is rigidly enforcing the law against the employment of minors in nickelodeons and theaters.

* * *

Memphis, Tenn., Jan. 18.—Orders issued to-night by Building Inspector Newton resulted in closing practically all moving picture shows of the "five and ten-cent" variety on a charge of violating the ordinance governing public safety.

Recent Fires.

Berryville, Va., Jan. 18.—Another horror came near being added to the long list of disasters in places of amusement last night while a moving picture show was being given at the opera house. The machine exploded, setting fire to the draperies surrounding the machine.

Men, women and children rushed to the doors and windows, and many carried window sashes with them. Cooler heads stopped the panic and no one was seriously injured.

* * *

Tampa, Fla.—Moving picture show on Franklin street damaged $1,200 January 14. No details.

* * *

Dowagiac, Mich., Jan. 23.—An audience of about one hundred and fifty, mostly women and children, was thrown into a panic to-night by a fire in a moving picture theater opened here to-night by a New York company. The fire started from the picture machine located near the combined entrance and exit, but all in the audience escaped, some getting out through the regular exit and others crowding their way through the stage entrance. No one was seriously injured, but the two-story frame building was destroyed, and several adjoining buildings were threatened.

* * *

Newton, N. J., Jan. 15.—Several films were consumed and an audience scared by a blaze which was confined to the fireproof booth of a moving picture theater here to-day. No further damage.

[We learn that this fire was not caused by ignition in the machine, the film in this being saved, but several reels lying around were consumed. The operator claims that they were ignited by a spark of electricity when the current was turned on, *more likely from a lighted match or cigarette.* It only goes to prove the necessity of providing tin boxes in which each reel can be placed while not in use.—Ed.]

* * *

Statehouse, Annapolis, Md., Jan. 22.—The terrible disaster at Boyertown, Pa., had an echo in the House of Delegates to-day when Delegate Ash, of Baltimore, introduced a bill to place the conduct of moving picture machines under control of the police, and giving them power to make regulations to protect the public and inspect all such machines and premises.

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THE SMOKER AGAIN.

Spring Valley, Ill., Jan. 17.—Striking a match to light his pipe caused a loss of $500 worth of films at the five-cent theater on West St. Paul street Wednesday night. It was the last performance of the evening, and there were but few people in the theater. The operator had adjusted the reel and was preparing for a quiet smoke while the pictures were in motion. He struck a match and instantly the film blazed to the ceiling. Fire Marshal Hoffman made a record run to the building and the blaze was extinguished speedily. Two films of the "Passion Play," which were being exhibited, were burned and the picture machine badly damaged. The loss to the building was small.

Had the fire occurred earlier in the evening, the result might have been disastrous, as the theater was crowded. The manager of the theater announces that hereafter every precaution will be taken to insure the safety of their patrons. Fire extinguishers have been purchased, and both front and rear doors will be arranged so they can be opened on a moment's notice.

* * *

ANOTHER FATALITY—THIS TIME CRIMINAL.

St. Catherines, Ont., Jan. 16.—Fire following an explosion of a picture machine was attended by fatal results, and no little damage to property occurred yesterday afternoon at the Hippodrome Theater, where moving pictures of "Ben Hur" are being shown. The audience numbered about fifty, principally women and children, several of whom were painfully, though not seriously, hurt by being trampled upon in a rush to gain the street. LORIE McDERMOTT, AGED FIFTEEN YEARS, WHO WAS OPERATING THE MACHINE, suffered fatal injuries. His hands and face were burned to the bone.

What should be done to the proprietor of a theater who would leave a fifteen-year-old boy in charge of the operating booth? No doubt he was a little hero, and it was due to his vain attempts to extinguish the burning celluloid that he was so frightfully burned. The most rigorous punishment should be dealt out to managers and proprietors who are guilty of such grave carelessness. A few examples properly dealt with might tend to put an end to such reports which we dislike to chronicle.

* * *

Scranton, Pa., Jan. 18.—The Nickelette, at 416 Lackawanna avenue, was burned out this morning. This was situated on the ground floor, and the floors above occupied by a wholesale milliner were also gutted. Defective insulation is given as the cause. Occurring at five o'clock in the morning, there was no loss of life.

* * *

Ashley, Pa., Jan. 23.—The explosion last night about 9 o'clock of a moving picture machine in the Nickelet Theater, owned by Litzenberger Bros. and located on Main street, Ashley, caused a fire and a panic that for a few minutes threatened serious consequences. Stanley Litzenberger, the operator of the machine, was severely burned, but fortunately not one of the occupants of the amusement place at the time of the accident was injured. The inhabitants of the town, however, got such a scare that the place may not be reopened.

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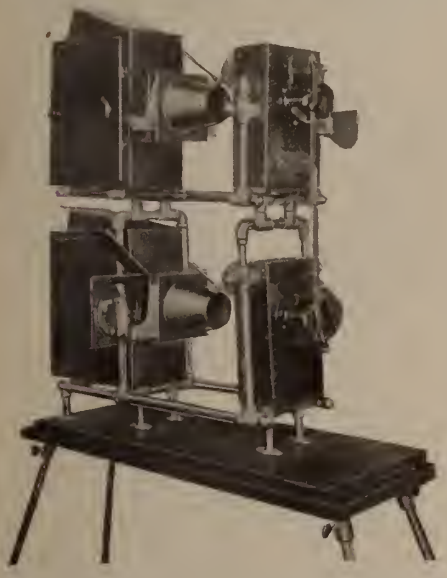
New Apparatus

THE HOWARD DISSOLVER.

On visiting one of the well-conducted and popular theaters a few days ago we were most favorably impressed by the charming manner in which the dissolving effect was produced on the song slides. During the intermission we visited the operating room and were given the privilege of inspecting the apparatus, which we learned had been procured from the reliable firm of F. J. Howard & Co., 564 Washington street, Boston.

At first sight the outfit does not impress one like some of the gaudy nickeled and japanned stereopticon outfits we have been accustomed to, but the owner affirmed that he would not part with it at any price if he could not get another. It is substantially made of steel tubing and Russian iron



and designed for use and not for display. Several features are worthy of mention, notably the swing front for accurately centering the pictures on the screen, adjusted and held in position by convenient thumbscrews; the method of holding the condensors is novel and practical and minimizes the risk of cracking, while the rear condensor is easily removed (as shown in the cut), being set in a separate holder, and a new one can be dropped into position in a moment. The dissolvers are connected to the framework in front of the lenses and actuated in unison by a connecting hinged lever. The action is simple and accurate and the results perfect. We learn that Mr. Howard has only lately introduced the outfit and is justly proud of its success. The price is very reasonable.

SOMETHING FOR INTERMISSION

We are advised by Geo. Wehner, 323 York St., E., Savannah., Ga., that he is manufacturing an illusion which is a drawing card for moving picture shows while the films are being changed. Managers of theatre, should write him for descriptive circular.

Ready for Delivery January 30th

Monte Cristo

(SELIG)

Also Advertising Lithos

Letter to the Editor

Editor MOVING PICTURE WORLD:

Dear Sir—If a repetition of the Boyertown disaster does not occur in the Opera House, Rockville, Conn., it will not be because the conditions are not even more dangerous. I happened to be in the audience a few days ago, and from what I saw and learned I sat in fear until the show was over. The theater is in the second story of a wooden building and is reached by a narrow stair. The exits are entirely inadequate to allow the audience to safely escape in the case of a panic, especially as there is a seating capacity of 1,000 and it is frequently well filled. The operator's booth is not enclosed, as in most other places, and the operator is a youth of seemingly not over fourteen years of age. Continual trouble with the light proved that he was not experienced or qualified for his position. Discussing the matter with an acquaintance, I learned that the wiring of the place had been done by a man of correspondence school education and would not stand inspection. I am not seeking to make trouble for anyone, but do not want to see this business killed by disasters which are due to carelessness, parsimoniousness or wanton disregard of public safety.

Yours very truly,
A. A. RETHCIEL.

ANSWERS TO CORRESPONDENTS.

J. A. KEBLE, Brooklyn, N. Y.—We would recommend the Jos. Menchen Electrical Co., 354 West Fiftieth street, New York. This is an old reliable firm and Mr. Menchen will no doubt be willing to aid you in perfecting the apparatus and also to undertake its manufacture.

J. HENDERSON, Middletown, N. Y.—A movement is on foot to provide for the examination and licensing of skilled operators. Watch this paper for further particulars.

EDWARD J. COPE.—Yes, we agree with you that many experienced operators are now out of employment, while "crank turners," as you say, are holding the jobs. See reply to J. Henderson.

R. A. D., Dorchester, Mass.—We have mailed you the back numbers of the WORLD containing the reviews of projecting apparatus. We cannot undertake to recommend any machine or any one firm, in justice to ourselves or others. Our reviews of apparatus are always impartial and we treat a non-advertiser just the same as if he occupied regular space.

A READER.—There are several reasons why we do not print reviews of all the films issued. One is that some manufacturers neglect to send us the data until the films are old. If you will file a request with any manufacturer they will be pleased to send you their regular bulletins.

JOHN LEONARD.—We can supply you with any or all of the back numbers except Vol. I., No. 1, which is out of print. The reference table for judging distance and focal lengths of lenses was published in No. 9, Vol. I., May 4, 1907.

EXPERT ELECTRICIAN LICENSED OPERATOR

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P. A., care of Moving Picture World, P.O. Box 450, New York City

Film Review.

CLASSMATES

is the title of a romance issued by Biograph this week.

How beautiful was the ancient custom, in vogue during the reign of Henry II., of taking to oneself a chum or pal, who in those days were termed "brothers-in-arms." So loyal were they one to another that the one would willingly lay down his life for the other, if need be. But, ah! how the world has changed, and in this Biograph production we show how time has tarnished the brotherhood, fellowship and fraternity of those good old days like the mildew of age, the family plate.

Two adolescent students at college are by circumstances thrown together almost continuously. They are classmates, roommates and players on the college football team, and being stalwart, athletic youths, have won hearty encomiums from the spectators for their superb work on the "gridiron." They were the fastest of friends until a young girl appeared and by the workings of cruel fate was beloved by both. Now the golden woof in the weave of friendship becomes badly tangled, as we shall see.

The girl has given her heart to one of the classmates, unknown to the other, who meets her for the first time at the football game—by the way, a most spirited scene, showing the team's quarters and then the actual game, which is undoubtedly the finest ever photographed. The graduation exercises follow and are attended by the highest dignitaries of Church and State, prominent among whom will be seen President Roosevelt, Bishop Potter, Seth Low, etc. This is followed in time by the graduation ball, during the course of which there is a confetti dance. This, without exception, is the most beautiful scene ever shown in motion pictures. As the dance progresses the dancers are showered with a veritable blizzard of tiny stars and ribbons, producing an effect simply indescribable.

It is during these festivities that the youth confesses his love for the girl, and is plunged into the depths of despair when told that her heart is another's—his chum. How coldly do the classmates part, when the next day they start on their divergent paths of life—the unsuccessful suitor to the West, where he engages in mining pursuits, and the other to the metropolis of the East, becoming a successful financier, the owner of fast horses and, above all, the liege lord of the fair charmer.

Two years later the Westerner is drawn on business East, and meets his old classmate. The dead coals of their friendship are mildly enkindled and an invitation accepted to visit the Easterner's home. While the trio are enjoying a pleasant chat over old times, an urgent message calls the husband to his stable on account of the illness of his most valuable racer, leaving his wife to entertain his chum until his return. The chum takes advantage of his absence to renew his protestations of love, which are spurned by the wife, who, when he becomes persistent, attempts to avoid him, mounting the stairs leading to the upper floor. He follows, whereupon the wife, with a well-directed blow, sends him reeling down the stairs, crashing through the balustrade to the floor below, just as the husband reenters, amazed at the sight. The woman's denunciation of the false friend brings about a terrific combat. About the room they struggle, smashing furniture and bric-a-brac to atoms, until the husband lands a powerful blow upon his adversary, drop-

ping him like a log. He picks up a chair and would brain him but for his wife, who leaps between them, forming a picture and finish to a film story seldom, if ever, equaled.

The salient features of this production, so much sought for in motion pictures, are perfect photography, elaborate staging and powerful acting.

"BABIES WILL PLAY."

It is a well-known adage that "Whatever the child, who is just beginning to walk and talk, sees, it will always try and imitate." From this idea the Essanay Company have constructed an excellent comedy picture combined with a pretty story.

We open our picture showing a little child's mother cooking the dinner, and a big pot of soup boiling on the stove. The little one, who is just about four years old, is watching her intently, and at the same time bothering her. The baby does not want to remain on the chair, but insists on getting down and pulling her mother's apron strings. The mother seasons the soup, using salt and pepper, which she takes from the stand, and in leaving the room makes a mistake in not taking the little one with her, for the moment baby sees mamma is gone she goes over to the stand, intent on putting something into the soup, but she does not get salt or pepper; she grabs the tobasco sauce bottle and empties the contents into the pot. The next scene shows the family at dinner. Imagine the result when the soup is served. The baby is not finished yet. She goes upstairs to papa's room. He is dressing and has just one shoe on, and baby seeing the other one, takes it downstairs and gives it to "Rags," the dog. The shoe is ruined, and papa rushes down, seizes his little darling and carries her back upstairs. Baby next wanders into mamma's room and picking up her mother's hat, gives it to the dog, who immediately proceeds to make rags of it. Mamma comes rushing into the room, and finding the dog tearing up her hat, takes it from him with much lamentation. We now find the little one outside of her sister's room, playing with the door key, and she accidentally locks sister in. Sister is ready to go down into the parlor to meet her beau, who has been waiting for some time and trying to open the door, finds she is locked in. She shakes the door violently, but can arouse no one. Finally she has to break down the door, and finds the baby on the other side, sitting contentedly, holding the key in her mouth. Baby next goes into the library, and seeing the 'phone, takes down the receiver, and, of course, Central at once asks "What number?" The Central girl is seen at the switchboard, calling "Number, please," and is very angry, while at the other end baby is knocking the receiver against the radiator. The baby now wanders into the room of the nurse, who is sewing her new dress. The child gets under the machine, and when the nurse goes out baby begins working the pedal, sewing the dress in all directions. Nurse comes running in, takes the baby and ties her to the bed, then proceeds with her work; but "Rags," not being content that his little friend is tied, chews the rope apart, and baby is again free. We now find the child in the bathroom, playing with the faucets. She turns them on and the tub overflows, and papa, who is downstairs taking a nap, is awakened by the water dripping from the ceiling. Running upstairs, he seizes the little one, takes her to her room and puts her to bed.

FIRESIDE REMINISCENCES.

The following is a synopsis of the scenes in the latest Edison production:

Parted by a Brother: The hallway of a fashionable home. The butler answers the bell and admits a young naval officer, who inquires for the mistress of the house. The lady appears and with a cry of joy is clasped in her brother's arms. The lady's husband appears at this moment and stands horrified at finding his wife in a stranger's arms. Without waiting for an explanation, he throws them apart and orders the officer from the house, as well as his pleading wife with what he supposes to be her lover.

Three Years Later: We see the husband seated at his lonely dining table. The great hall seems deserted and cheerless. Sadly he rises and sinks in the chair by the large open hearth. The maid brings in his little golden-haired girl, who kisses him goodnight. The face of the child brings back the memory of her mother. He sits gazing into the fire. There, behind the glow, past reminiscences begin to take form and shape. The face of his wife is seen smiling at him. Then the joys of the first hours of love; then that greater joy, the wedding; and now in his dreaming comes the mother with her child, her face filled with the glory of womanhood and love. The vision fades, and again he sees his wife driven from home. And now the great gates of his mansion. A woman falls in the snow before them. Suddenly he is awakened from his dreaming by the butler, who tells him that a woman has been found at his gate, half frozen to death.

Reconciliation: The woman is brought in. It is his wife. Again the mother clasps her child in her arms and all is forgotten and forgiven.

A YANKEE MAN O' WARSMAN'S FIGHT FOR LOVE.

This is a melodrama of naval life by Edison, taken from an incident during the Pacific cruise of the America.

A Spanish-American seaport overlooking the bay. The American man o' war lying at anchor. On the dock are a Spanish girl and her parents awaiting the arrival of the "Yankee" sailors. Also some foreign sailors. The "Yankee" sailor boys arrive. All crowd around to greet them. A band of street musicians and dancing girl. The little Spanish dancer with her castanets starts a typical Spanish dance. She notices one of the "Yankee" sailors and he quickly falls in love with her and proposes a waltz. Each sailor selects a partner. A foreign sailor endeavors to secure the little dancer, but is refused. Waiting his chance, the foreign sailor trips up our "Yankee" lad, and a fight ensues. They are parted and arrangements made for a fair, square fight.

The interior of a Spanish inn. Articles are drawn up for the fight and side bets placed on the winner. Preparations are made for the fight. Ropes and gloves are soon brought from aboard ship. The little Spanish dancer overhears a plot to drug her "Yankee" lad, and decides to thwart it.

A Spanish courtyard. The ring prepared. The fighters arrive, as well as the referees and seconds. The fight begins. It proves fast and furious. The first round decidedly bad for our "Yankee" boy. In the second he recovers himself and his opponent goes down twice and the bell just saves him. The foreign referee tries his "drug" scheme, but fails, owing to the little Spanish girl, who is on watch. In the third round the foreign sailor is dazed and fights wildly. A well directed blow sends him to the floor and he is counted out. The "Yankee" lad is carried on the shoulders of his sailor friends in triumph around the ring, while the air is filled with streamers and confetti.

CHARMED SWORD.

Neither in plot nor action do the following three Pathe subjects lead the world as usual.

"Charmed Sword." In a tavern a number of young men are seated. They gamble and drink, until one of them loses all of his money. The others depart and he is left alone at the table. Suddenly, in a blaze of fire, the devil appears to him, and he begins to tantalize him. The adventurer draws his sword, but the Evil One goads him onward, and soon they are outside of the tavern. Here the adventurer attempts to smite Satan, but his lunges are of no avail, for he disappears. A kind angel now appears to the man, and escorts him to a cave, wondrous, mystic. From a fountain of fire there issue a number of dwarfs, and they dance around an anvil in the center of the cave, beating it with sledge hammers as they circle around it. Soon they have made a large steel sword, and this the fairy gives to the devil's victim. Again the devil appears, but the adventurer is now ready for him, and he strikes him three times. The charmed sword has its effect, and the devil is vanquished. Now girls in butterfly costume go flying through the air and the adventurer is bewildered by mystifying mazes of dancing girls when suddenly he awakens at the table in the tavern. It had all been a dream.

A GYPSY'S REVENGE.

A small gypsy boy goes to the orchard of a neighboring farm and steals some fruit. The farmer catches him, gives him a vigorous beating and the boy comes home crying. His sister, a handsome gypsy girl, becomes incensed at this and resolves to avenge herself. It happens that this farmer has a son and the girl determines to play havoc with him. She passes by the gate and seeing him at work flirts with him. He is completely captivated by her Carmen-like demeanor as she stands there smoking a cigarette and he falls in love with her. He courts her ardently and brings her many dainties. On one of these visits his father comes upon him and upbraids him in the presence of the girl. Hot words pass between them, they come to blows, and the son in a fit of desperation kills his parent. After he has committed the deed he turns toward his sweetheart, only to see her laughing at him cruelly, for her work is done. Maddened, he realizes it all and flees from the scene. She, however, takes up a few fancy baskets and walks unconcernedly away, smoking. She goes to the police and tells them that a man has been murdered and who the murderer is, and the officers go in search of their man. The murderer on reaching his home is haunted by the apparition of his father and falls to the ground in terror. Thus he is found by the officers and they take him away. They drag him struggling over the road, where standing with her baskets they come upon the gypsy girl. Her victim springs at her throat, but his captors hold him back, and while he is dragged away, struggling and cursing her, she puffs coolly at her cigarette, for her revenge is entirely complete. And

A PHLEGMATIC GENTLEMAN.

This rare individual, ready for a walk, rings the bell for his valet so strenuously that it breaks. He then very calmly and deliberately takes his pistol from his pocket, smashes the mirror with a bullet and thus succeeds in summoning his man, who helps

him on with his coat and sees him on his way out into the street. Passing under a window where a man is shaking a rug, our hero receives some of the dust. He quickly draws his pistol again and aiming accurately dislodges the window catch and the window falls on the head of the man. He next stops to light a cigarette in front of a moving car, undisturbed by the stopping of the car and the gathering of a crowd, and does not step off the track until he is puffing easily. At the pistol point he stops a cab, drives to a hotel and then steps out, the cabman fleeing without his fare. In the restaurant of the hotel he unconcernedly smashes a few dishes which do not please him and then eats what is placed before him. The waiter, stumbling, spills a tureen of soup over the phlegmatic man's coat and begins to apologize profusely, but the latter raises his hand and gives him a tip. The surprised waiter stands agape as our hero takes off his overcoat, throws one belonging to another patron over his arm and walks out. On the street two highwaymen plunge a dagger into his breast and make off. A policeman who comes upon him picks him up, but the victim of the attack slowly opens his eyes and calmly drawing the dagger from his breast wipes it off and presenting it to the officer starts to go on his way. Reaching home, he opens the door with the aid of a bullet and awakens his valet. But he meets his superior in a mosquito when he tries to sleep, and in a frenzy is compelled to call his valet to his aid. The latter, taking a box of powder, catches each mosquito and powders him well. In this way he exterminates these torments, much to the astonishment of his phlegmatic master.

CAUGHT

is a Vitagraph film showing a number of thieves congregated in their rendezvous. Three of them go out; walking down the street, a sign "man wanted" is prominently displayed in a pawnbroker's window. As this building is situated next to a bank, the robbers conceive a plan whereby they can gain access to and rob the bank through the aid of an accomplice. At their den the scheme is thoroughly discussed. One of the men, disguised as a cripple, applies for the open position. His references prove satisfactory and he is put to work. His companion on the outside observes the successful beginning of their plan and reports to the other thieves. A bogus telegram, "Come home at once, wife very ill," is written and another member of the gang delivers it to the unsuspecting money-lender, who packs a few things in a grip and leaves. As soon as the coast is clear the cripple locks the door and rushes downstairs into the cellar. He measures about the wall and starts to work. In the meantime his pals arrive, are admitted; one is left behind on watch, the others descend to the cellar and commence to dig a tunnel to the bank building. In a short time the pawnbroker returns, the watcher gives the alarm and work is temporarily suspended. After thinking over the telegram, the proprietor decides to consult the police. At the station house the story is told, the fake message displayed. The captain listens, shows the man pictures of criminals, and the cripple is immediately recognized. A detective is summoned and departs with the pawnbroker. The shadow walks past the bank and pawnshop, sizes things up, then both enter the bank. The bank officials are interviewed, and an examination is made, after which the two men return to the police station. A squad is detached to capture the thieves. Back to the bank the officers go, place men in position outside to intercept any way of escape; the others and the detective enter the bank vault. Changing to another scene, we see the robbers working very hard tunneling underneath the building. Inside the vault the officials and police officers are in hiding behind chests, etc., awaiting developments. Slowly the slab is thrown back, a head appears, the man climbs out, turns and helps the others. When all but the cripple are out, the police close in and capture the entire band, except the cripple, who in the excitement escapes down the hole, and, as he emerges from the pawnbroker's shop, he also is captured.

THE INTERMITTENT ALARM CLOCK

is another Vitagraph, showing a boy blessed with a goodly share of mischief, who winds up an alarm clock and laughs with glee as it goes off. Entering the sitting-room, he sets the clock, places it in center table drawer and sits down, studiously perusing a book. The father enters; the alarm rings; the parent starts, as does Bridget in the kitchen. She hastily dries her hands and runs to the front door, looks out, but finds nobody there. Reports to the master, to the extreme delight of the mischief maker. Again the alarm rings and Bridget is despatched to the front door. She returns and reports nobody there. The ringing is heard once more (with each alarm we get a close view of the clock). The parent jumps up, goes to the telephone and listens; central replies that nobody called for his number. Meantime the boy is convulsed with laughter at the success of his joke. Once more the bell rings, Bridget and the man jump for the front door, then toward the 'phone, stop bewildered and angry, look suspiciously at the boy, who innocently shakes his head. Father prepares to go away, and while donning his overcoat, the boy places the clock in his father's pocket. Crossing the street, the bell rings, and the nervous man makes a wild jump to escape a bicycle or trolley, as he supposes. His destination, the church, is finally reached; the minister is preaching; a sanctimonious deacon ushers the persecuted man to a seat. His coat is put on the back of the seat, he settles back—the alarm goes off, the congregation look toward him, the minister glares. The alarm stops, the sermon proceeds and is almost immediately interrupted by the ringing. Great excitement prevails, search is made for the cause of the disturbance, and father, much embarrassed, leaves. In the vestibule the deacon starts an argument, during which the alarm sounds again, the coat drops to the floor, making a noise which reveals the clock. The poor man, vowing vengeance, starts on a run, the deacon closely following. Down the street like mad they rush, meeting and overcoming different obstacles, until by the time home is reached a howling mob is behind. At home the boy is telling one of his chums about the joke on "Pop"; the door bursts open, the "old gent" rushes in and grabs the boy. The door opens again and the pursuers file in and watch "Pop" take his revenge.

THE BLIND BOY.

In this Lubin film a father on his death bed makes his will, leaving his estate to his youngest child, a boy blind from birth, and disinheriting his elder brother, leaving him the nominal sum of one dollar. The "ne'er do well" has his blind brother kidnapped and taken to an old rookery where he is shamefully treated, but manages to escape. In his sightless condition he stumbles along an unfamiliar path, eventually falling over a precipice. He is picked up unconscious by a poor fisherman, who takes him to his humble cabin where he is attended. The officers are put on the track of the kidnappers, who have been observed by an amateur photographer as they were carrying the child away and who accidentally received the telltale evidence through his camera. The elder brother has altered the will after stealing it, making himself the successful legatee and is enjoying his brother's estate, but the officers finally track him and his wicked associates to a low groggery, where they are led off handcuffed. The poor little blind orphan is providentially protected and restored to his home and position.

THE MAGNETIC EYE.

Another Lubin film, weak in plot but otherwise up to his standard.

An extraordinary looking man wakes up in the morning after being pestered by mosquitoes. He is possessed of unusual magnetic powers. One glance of his eye is sufficient to remove or attract any object or individual. In dressing his clothes fly through the air to his person, on the streets an automobile, carriage or push cart accidentally getting in his way is removed by a glance of his eye. Meeting a charming young lady with her grandfather, she becomes a victim to his magnetic eye while the old man is forced to beat a hasty retreat. Some amusing incidents happen to the couple in their strolls around town. But grandpa and the little brother are on his track and the mischievous boy, armed with a putty blower, meets his sister in company with the magnetic individual and hits him in the eye. This makes him lose his power and the boy and old man wipe the sidewalk with him. A policeman takes him in charge and the girl rejoins grandpa and brother.

A GAY OLD BOY.

While the wife leaves the dining room, Jack, the gay old boy, kisses the maid. He is surprised by his wife, who discharges the maid and gives a good lecture to Jack. The next scene shows Jack at his office, busy with his pretty typewriter. Mrs. Jack arrives, discharges the typewriter and gives another lecture to Jack. She now advertises for a typewriter and a maid to suit herself. The next scene shows Jack at the manicuring parlor. While flirting with the fair damsel, Mrs. Jack arrives and breaks up the tete-a-tete. When Jack comes home he finds a new servant; this almost gives him a fit. When he comes to his office he finds the new typewriter, which gives him nervous prostration. He goes out to spend a night at the roof garden theater. When he comes home his wife delivers a curtain speech, not even stopping for breath. Jack tells her to shut up, and as she seemingly does not want to do this, Jack shuts her up in her folding bed.—Lubin.

WHERE'S THAT QUARTER?

Saturday. Pay day. A man comes home from work. His wife asks for his wages. He gives her the money, but holds out a quarter, which he says he spent for a treat. His wife, determined to get that quarter, beats her husband with a broom. He conceals himself in a cupboard, which is overthrown. Emerging from the wreck, he tries to run away, but is followed by his wife. She follows him, jumping over a fence. He falls over a baby coach and

jumps into an empty trunk to escape his wife. When, after many mishaps, the trunk is brought to his home, his wife makes him don an apron and wash the dishes. She takes the bread-dough and throws it in his face. This is too much for the henpecked husband, and sorrowfully he produces the quarter, which his wife takes from him.—*Lubin.*

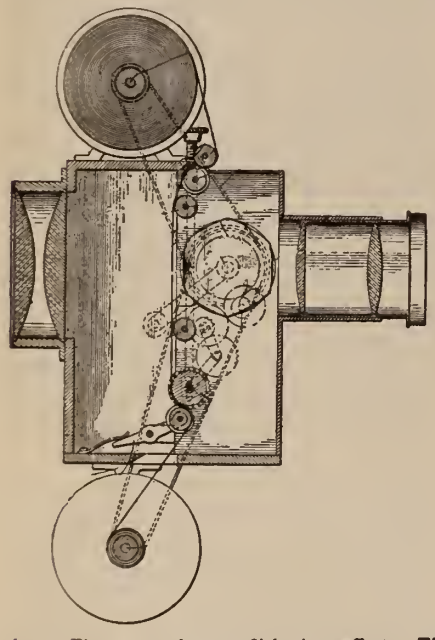
New Patents

A printed copy of the specification and drawing of any patent in the following list, or any patent in print issued since 1863, will be furnished from this office for 10 cents: provided the name and number of the patent desired and the date be given. Address Munn & Co., Patent Attorneys, 361 Broadway, New York.

867,185. APPARATUS FOR ANIMATED PICTURES. Joseph Bianchi, Jersey City, N. J.

This improvement omits the usual shutter eclipsing arrangement. The picture film is drawn down from the upper feed spool over convex-shaped rollers to curve it properly to fit over the concave surfaces of a rotating hexagonal prism located in the line of the optical center of the lens system.

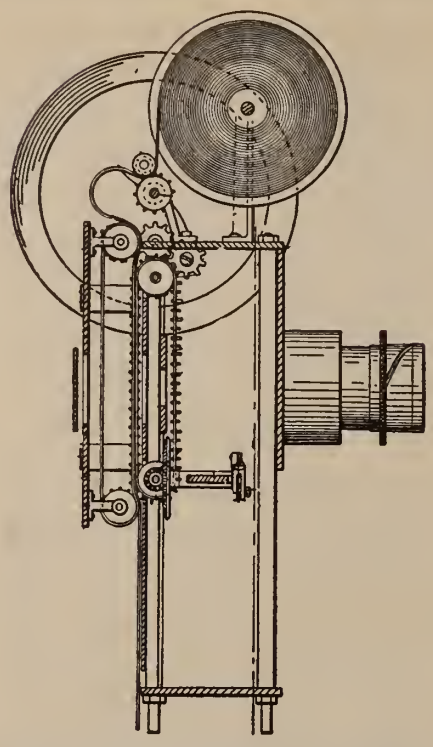
It will be seen there is no eclipsing of the light; it constantly passes through the revolving lens, and as it rotates each picture is merged with each



other. There can be no flickering effect. The objective is corrected to enlarge the image from the rotating lens. The condensors are behind this lens. There is other mechanism not shown for properly centering the picture.

867,682. KINETOSCOPE. Franklin Spaulding and James D. Smith, Chicago, Ill.

One of the features of this improvement, as shown in the side sectional elevation, is the traveling of the picture film between two endless belts, one of which is provided with studs on the edges which fit into the perforations in the edges of the picture film and carry the latter downward between a hinged door having an aperture in the center and the main frame also having an aperture for the projection of the picture to and through the objective on the right. The picture film is propelled forward by means of suitable gears not fully shown. The dark disk at the top represents the picture film and the larger pulley is the balance wheel. The film as it is fed off from the roll projects outward like a loop, to allow for the sudden movement of the film feed-



ing mechanism during the transition from one picture to another. An automatic disk shields the heat of the light from the film when the latter is not moving.

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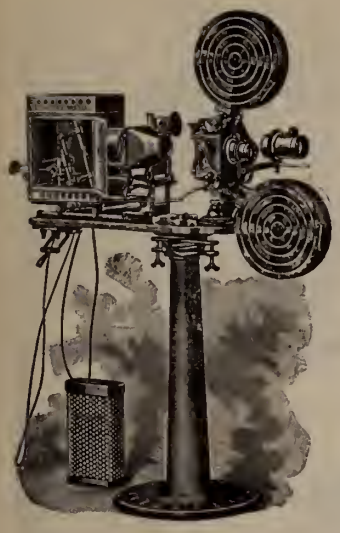

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We open our picture showing a little child's mother cooking the dinner, and a big pot of soup boiling on the stove. The little one, who is just about four years old, is watching her intently, and at the same time bothering her. The baby does not want to remain on the chair, but insists on getting down and pulling her mother's apron strings. The mother seasons the soup, using salt and pepper, which she takes from the stand, and in leaving the room makes a mistake in not taking the little one with her, for the moment baby sees mamma is gone, she goes over to the stand, intent on putting something in the soup, but she does not get salt or pepper; she grabs the tobasco sauce bottle and empties the contents into the pot. The next scene shows the family at dinner. Imagine the result when the soup is served. The baby is not finished yet. She goes upstairs to papa's room. He is dressing and has just one shoe on, and baby seeing the other one, takes it downstairs and gives it to "Rags," the dog. The shoe is ruined, and papa rushes down, seizes his little darling and carries her back upstairs. Baby next wanders into mamma's room and picking up her mother's hat, gives it to the dog, who immediately proceeds to make rags of it. Mamma comes rushing into the room, and finding the dog tearing up her hat, takes it from him with much lamentation. We now find the little one outside of her sister's room, playing with the door key, and she accidentally locks sister in. Sister is ready to go down into the parlor to meet her beau, who has been waiting for some time, and trying to open the door, finds she is locked in. She shakes the door violently, but can arouse no one. Finally she has to break down the door and finds the baby on the other side, sitting contentedly, holding the key in her mouth. Baby next goes into the library, and seeing the 'phone, takes down the receiver, and, of course, Central at once asks "What number?" The Central girl is seen at the switchboard, calling "Number, please," and is very angry, while at the other end baby is knocking the receiver against the radiator. The baby now wanders into the room of the nurse, who is sewing her new dress. The child gets under the machine, and when the nurse goes out baby begins working the pedal, sewing the dress in all directions. Nurse comes running in, takes the baby and ties her to the bed, then proceeds with her work; but "Rags," not being content that his little friend is tied, chews the rope apart, and baby is again free. We now find the child in the bathroom, playing with the faucets. She turns them on and the tub overflows, and papa, who is downstairs taking a nap, is awakened by the water dripping from the ceiling. Running upstairs, he seizes the little one, takes her to her room and puts her to bed.

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MOVING PICTURE WORLD

PUBLISHED EVERY SATURDAY.

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Editorial.

The U. F. S. P. A.

BUFFALO CONVENTION.

We would like to know who was the originator of the suggestion to retire old films after a certain period of use? In our opinion, this is the finest and most substantial plank in the policy of the association, and we trust it will not be lost sight of, but pushed to the full limit of its power.

The man who originated this idea is worthy of being counted a leader in the ranks of the association, be he a manufacturer or a renter.

We want to ask our readers a few pertinent questions and would very much like an answer.

At the instigation of Mr. I. W. Ullman, of the Society Italian "Cines," a meeting of manufacturers was called at the Hotel Astor, New York, on November 9, 1907.

This meeting decided to call together the film renters at Pittsburg, November 16 and 17, 1907, at which the following manufacturers were represented:

American Biograph Co.,
Edison Manufacturing Co.,
Essanay Film Co.,
Kleine Optical Co.,
S. Lubin,
Geo. Mélies,
Pathe Freres,
Society Italian Cines,
Selig Polyscope Co.,
Vitagraph Co. of America,
Williams, Browne & Earle.

With the approval of these firms, to whom the U. F. S. P. A. submitted them, the following were adopted as planks in a platform for the association and which all present signed:

"1. The renting interests enrolled as members to purchase film only from the association of manufacturers and importers.

"2. No duplicating of film.

"3. The elimination of sub-renting. (A sub-renter was defined as one who, for the purpose of profit, secures film from a renter and re-rents it.)

"4. No film to be sold second hand.

"5. Retiring of film purchased after it has been rented for a period to be decided; the returning of this used film to the manufacturers."

Now, it is the first duty of all the members of the association assembled at Buffalo to ascertain if all the above firms are represented, and if not, to demand and answer, why not? We are fully acquainted with the reason for delaying the meeting from January 11 to the present, but it is not advisable to publish this now. We want to impress upon the renters as business men not to sign away their liberty *unless every one of the above firms are in full accord with one another*, or the first plank will be a rotten one to stand on. In our humble opinion it will be a violation of the trust laws of the country, if any manufacturer is boycotted by the U. F. S. P. A. We think the association can be held in damages for loss of business by adopting such tactics. What is sauce for the goose is sauce for the gander. The decision gained by a manufacturer against the federation of labor unions will hold in this case, too.

We want to see a straightforward, honest and legitimate deal go through, which shall result in the greatest good to the greatest number, and a grasping, avaricious dog in the manger policy nipped in the bud.

Men of the U. F. S. P. A., you have a duty to perform, you owe it to yourselves, to your fellows, to the cause of right and justice. In your hands lies the power, and we trust that you will wield it in the cause of ALL MANUFACTURERS IN LINE OR NONE.

Visiting Is In Order.

We understand that when in London Mr. I. W. Ullman, of Society Italian Cines, was the guest of the British Manufacturers' Association, who specially convened a meeting to discuss the position of the trade in America and its results on imported films. British manufacturers do not sit down and calmly await developments that affect their liberty. They are ready at all times to defend their rights, while their American fraters will swallow a bitter pill, provided the dispenser puts up a big enough threat and bluff to compel them. They are too busy making dollars to think of their rights. We will publish some interesting facts shortly.

Mr. A. C. Bromhead, of Gaumont, London, with a representative of their Parisian house is in New York gathering information about the position of affairs.

Mr. Geo. Eastman sails to Europe on Friday to consult with the film manufacturers abroad. The film question is prominent just now, and the solution not far off.

Why not subscribe now? You can not afford to miss a copy of the World. A limited supply of back numbers on hand.

Our Visits.

"Monte Christo" is a film well worth seeing. The story is well told, the photography good, and will well stand a week's exhibition.

"The Runaway Horse" is a beautiful subject. We wondered how it was done, and we laughed from start to finish.

"Francesca Di Rimini" is one of the finest American productions we have ever seen. Who says, after looking at this film, the American atmosphere will not allow for good work like the European productions? We congratulate the makers on the success of their work.

Pathe Freres this week have hit the right nail on the head in their weekly bulletin front page "ad." The thermometer mercury is almost at the top of the tube. Quite right! Messrs. Pathe, some of your productions are *too hot* for the American public!

We saw Longfellow's poem, "Evangeline," told in pictures, and will say the story is well worked out. The photographic quality, the scenery and the acting was well rendered. For those of our readers who are not conversant with the poem, the following is a resume:

Evangeline and Gabriel are betrothed in the presence of Benedict and Basil, their respective fathers, and the notary public. The betrothal feast takes place next day.

The men are summoned into the church, the women and children staying outside, decorating the graves. The soldiers march up from the British vessels in the bay and enter the church. The doors are closed and the commander rises and says that they have been assembled by the King's orders. He tells them that his majesty has been kind to them and they know how they have returned his kindness. He then continues that it grieves him very much to state to them that their lands, homes and cattle must be forfeited to the crown and that they themselves must be transported to other lands. He then, in the King's name, declares them prisoners. Basil jumps up and is about to start a riot when the soldiers stop him. The priest enters and rebukes them for quarrelling in God's house.

Evangeline meets the procession of prisoners half-way to the shore. She speaks to Gabriel and then her father, who has changed greatly. She walks with her father down to the shore. Here fires are surrounded by sad faces. The faithful priest passes from fire to fire, consoling and cheering. He comes to the place where Evangeline and her father are, and finds her father has died. He mourns with Evangeline.

The ships sail next morning, carrying a nation into exile. The Arcadians are landed far apart, on different shores. They wander from city to city, friendless, homeless and hopeless. Evangeline had been separated from Gabriel in embarking, so she now sets out to find him. She journeys to Basil's ranch in Texas. Gabriel has gone the day before. They start out next morning to overtake him. Rumors guide them to a Jesuit Mission. The priest says he has gone but six days before. She starts out again, and after a long time finds Gabriel's deserted and ruined hut in the Michigan forest.

Discouraged and old and feeble, Evangeline becomes a Sister of Mercy in Philadelphia. While visiting a hospital with flowers for the patients, she suddenly recognizes an old man who is dying from fever. She utters a piercing shriek and rushes to his bedside. Laying his head on her bosom she whispers, "Gabriel, O my beloved!" He recognizes her and then dies. She murmurs meekly, "Father, I thank Thee."

This story film is suitable for Sunday exhibitions, and with the lecturette should make a hit.

Lessons for Operators.

By F. H. Richardson.

CHAPTER I.

The publishers of The Moving Picture World desire to announce that they have engaged Mr. F. H. Richardson, an expert operator of Chicago, Ill., to contribute a series of articles designed to be helpful to the operator. He makes no pretensions to "know it all," and will possibly, nay probably, make some statements with which competent men will take issue. There are many points upon which operators differ, and some in which the best method is a matter merely of individual preference; there being several ways of doing some things, any one of which may properly be called right. In such matters Mr. Richardson simply sets forth that which he believes to be, all things considered, best. In some things, too, he may be wrong, and, if so, will be more than glad to be set right. The series will include, in the order named, the following:

Rules for Operators.
The Operating Room.
The Curtain.
The Current.
Wiring.
The Lamphouse.
The Lamp.
The Rhoestat.
The Carbons.
The Condenser.
The Spot.
The Machine.
The Lenses.
The Picture.
The Film-Speed.
Threading the Machine—the Loop.
Starting the Machine.
Rewinding.
House Lights.
Dissolving with Single Stereopticon.
Tint Slides—How to Make.
In Case of Fire.
Song Slides and Illustrated Songs.

Mr. Richardson, as above stated, makes no claim that these articles will be perfect, but trusts that he will at least be able to accomplish some good in their decimation, if only in starting discussion.

A FEW RULES FOR OPERATORS.

There are certain rules which the really good operator will scrupulously observe and keep inviolate, and he who does not is lacking just that much in perfection in his craft.

1. Be in the operating room in ample time to have everything in readiness to start when your cue comes. Remember that "nearly ready" is not ready. If you are not ready, don't bother to make excuses, for ten chances to one there really isn't any.

2. Never, under any circumstances, smoke, or allow *anyone* else, the manager included, to smoke in your operating room. A box full of film and a lighted cigar or pipe is the very poorest possible combination and one that may at any moment cause destruction of property with possible loss of life. If you must smoke while working, better get a job digging post holes—you cannot set them on fire.

3. Give your whole attention to your work while working, not part of it, but *all*. An operator leaning comfortably back in his chair with his legs crossed, smoking

a cigarette and talking to a visitor while he grinds out a picture is likely to neglect his visitor, his cigarette or his work; and as such a man probably attaches more importance to his visitor and cigarette than to his work, it will likely be the latter that will suffer most. There are mighty few men who can do two things at one and the same time and do them well—mighty few, indeed. In fact the writer, who is forty-one years of age, has never met one yet who could accomplish this feat. Give your *WHOLE* attention to your work, and do it well.

4. Keep your machine clean and in perfect adjustment. Keep your operating room neat; have a place for everything, and everything in its place. How many hundreds of times has it happened to careless operators that when they had an accident (as the best will occasionally), and an audience was waiting on them, they have been compelled to put in more time hunting for what was required to mend the damage than was required to make the repair itself?

5. Don't allow any visiting in the operating room when the show is on. Your work will give you all you require to occupy your mind, without carrying on a conversation.

6. Don't above all things, *DON'T* "know it all." The man who imagines he knows everything is in imminent danger of two things: he has such a virulent attack of damphool that it may strike in and kill him; or he may just sorter "explode," as it were, from his own exaggerated idea of his own importance. There never was but one man who really knew it all and he died just before history began, so that we never heard of him. Be eager and willing to learn and not ashamed to ask questions concerning anything you are not clear on. Talk with other operators. What they learn from you won't hurt you in the least, and what you learn from them will be clear gain. It is far, far better to expose your ignorance and get wise than to have to hide your lack of knowledge all your life.

7. Be at all times courteous to your employer and obedient to his wishes so far as they are right; but at the same time let him know that you are a gentleman and expect to be treated as one.

8. Demand a fair rate of pay for your services and then give the very best there is in you—anything less is doing neither yourself nor your employer justice.

(Next Week, The Operating Room and Curtain.)

The Value of a Lecture.

By Van C. Lee.

The following paragraph appeared in a recent issue of a theatrical magazine:

"Many moving picture theaters are adding a lecturer to their theater. The explanation of the pictures by an efficient talker adds much to their realism."

It is indeed surprising that the managers are just awakening to the fact that a lecture adds much to the realism of a moving picture.

We might ask: "Of what interest is a picture at all if it is not understood?" And it may correctly be stated that the story of not more than one out of every fifty feature films is properly understood by the audience to whom it is shown unless it is adequately described.

In former articles, I have repeatedly urged, perhaps I should say suggested, that the managers of picture theaters demand of their renters a class of pictures which draw the crowds. The present-day subjects of drama, melodrama and tragedies, etc., are not a drawing card.

The demand of the public is now for the picture machine to bring to them its immense *possibilities*. Show to the patrons what they cannot see or realize in any other way except by attending these theaters.

Only a limited number can enjoy the advantage of having unlimited means with which to fully enjoy the pleasure of traveling, while unlimited is the vast majority who would like to see and realize what other parts of the world are like, if the opportunity was only theirs.

But it is theirs, and the picture machine is the instrument which makes it such, and which only a miraculous invention can ever put out of existence. *Unlimited* are the possibilities of this machine, and it can bring before the public what they cannot possibly see otherwise.

The majority will still go to the theater to see the stage enactments, but the stage cannot show what the picture machine is capable of producing.

Let the picture theater, therefore, keep in its place; not show what is being shown every day on the stage, but entertain its patrons with pictures which will hold their interest from the time they enter until they leave. But also, let them *understand* what they see; let them fully comprehend the meaning of every link of the film as it is being shown, and this can only be accomplished by the aid of a lecture.

Look, for instance, at Lyman H. Howe and other traveling moving picture exhibitors of note. Did you ever stop to think and wonder why it is that they can fill a large hall at high prices, right in cities and towns crowded with picture theaters, while these same theaters are almost begging for patrons at five cents admission?

There is only one answer. They show the *kind* of pictures people want to see, and those assembled are satisfied because they fully understand the subjects they are looking at.

Think of such subjects as "A Trip Through Switzerland," "Daniel Boone," or even "The Passion Play," being thrown upon the screen with not one word of explanation. Might just as well imagine that the public was invited to pay their nickels to see merely an "invention" *via* a machine that can throw upon a sheet pictures which can actually move with life-like motion, as certainly the majority would not, any further than that, understand what they see.

Some time ago, in a theater in which I was employed, the subject of one of the pictures was "Napoleon Bonaparte." Getting the printed description a few days in advance, I studied it out, changed it around to where I thought it would best suit the picture, and during the three nights it was shown described the life and history of Bonaparte as it was being portrayed upon the screen. And my lecture was quite lengthy, starting with an introduction preceding the exposure of the first scene and continuing throughout the length of the entire film.

On the second night, the management had invited the entire high school to attend in a body, free. The superintendent of the schools took kindly to the proposition, and I might add that it did more by way of an advertisement than anything else that might have been resorted to.

The next day the superintendent paid a visit to the management and he stated that the lecture, combined with the pictures, accomplished more by way of impressing upon the minds of his students the important phases in the life and history of Bonaparte than the best books on the subject the library contained. The same may be said of a lecture combined with any moving picture.

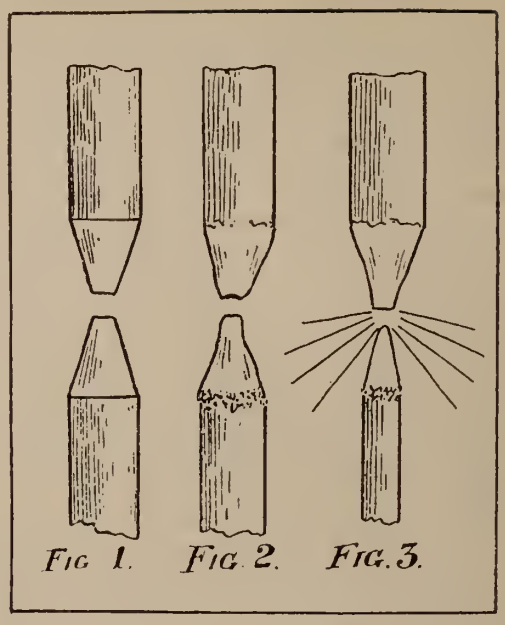
Managers will do well to give it a trial. Note the difference in the interests shown by the audience. Watch, for example, some well-known peanut fiend, and notice how quick he forgets his peanuts as he watches the pictures with an interest never before shown.

When the managers will have awakened to the fact that they must first meet the demand of the people in the *kind* of pictures shown, and, secondly, interest their audiences by seeing to it that they fully understand what they see, they will have taken a decided step in advance, because the value of a lecture is incomparable and even though the speaker may not be a fluent talker, it is just as much of a necessity to show the pictures so that they are understood as it is to print a book for Americans to read in the English language.

The Electric Light in the Optical Lantern.

No. 2.—By C. M. H.

Before going further, let me call attention to certain characteristics of the electric arc, and to its various peculiarities and exigencies, for, from a careful study of these, some idea of its application to lantern work may be gained, and an intelligent choice made between the now very numerous lamps or regulators at the option of the lanternist, who might, without such guide, easily become bewildered by their differing claims and great variety. And let us suppose that two solid rods, equal in diameter, of electric light carbon (for a material is specially made for this purpose) are held in a simple form of regulator one above the other, so that their two ends, which should be roughly pointed, may be brought into contact, or separated to any reasonable distance, and the space between regulated as desired. Fig. 1, which represents an inch or two of the ends of these carbon rods, shows their position, the one with the other. We must suppose that these electrodes—of course, insulated from one another—are in connection with a suitable source of electricity, such as a dynamo giving a current of 12 amperes or thereabouts, at about 50 volts. These are technical terms used for the measurement of electricity, and for the present we need not inquire into their meaning. One pole of the dynamo, or let us say one of the two wires which form the visible part of the electric supply, is connected with each of the carbons, and we will suppose that the upper one is positive and the lower negative. It will be remembered that a positively electrified body has been defined as that which has a superabundance of electricity, while that which is negative is deficient. As the current will flow from the top, or positive carbon, or "anode," to the negative or "cathode," it is but natural to suppose that different phenomena will be exhibited by each. To start the light—to "strike the arc," as it is called—the two carbons must be brought into contact for a moment, and then separated to a distance of about one-eighth of an inch, the reason for which manœuvre is this: Such electricity as is required for an arc light has not sufficient power to jump across a gap of air wider than the one-thousandth of an inch or thereabouts. Consequently, with the carbons in the positions shown in Fig. 1, nothing occurs. But if they are brought into contact for a moment, the current immediately rushes from one to another, and in so doing —for the actual point of contact is much too small to pass such a heavy current without protest, as it were— it generates such intense heat that a small quantity of carbon is vaporized. Carbon vapor is a partial conductor, and, when the electrodes are separated again, it fills the gap, and the intensely brilliant arc light is the result. If the carbon points be watched through a piece of thickly smoked glass it will be seen that they are being gradually consumed, and this consumption must be compensated



for, so that the length of the arc remains roughly constant.

It will also be noticed that the shape of the carbon points is being modified, and that the alteration is not by any means the same in each case. The negative carbon will assume a blunt and rounded point. The positive will be slightly rounded, too, but to a very much smaller extent, and at its end a small hollow or crater will be excavated. And it will soon be seen that the reason of this excavation is that particles of incandescent carbon are being torn from the upper carbon and falling upon the point of the lower in a continuous shower or bombardment, after which it will not be surprising to find that the negative carbon only burns at just half the rate of its more energetic fellow. The position of affairs at the end of five minutes or so is represented in Fig. 2. And the third thing to be noticed is that by far the largest portion of the light comes from the inside crater of the positive carbon. Now let us see how all this fits in with the requirements of the lantern. First of all, in order to maintain the light, some means must be provided to feed the carbons forward as they burn away, so as to maintain the distance between them at the length which experience shows to be the best. Secondly, in order that the light shall remain at one point in the optical center of the instrument, either the negative carbon must be fed forward at half the rate of the other, or it must be only half the thickness, so as to equalize its rate of burning; and, thirdly, some means must be found of throwing all the light forward into the lens system, instead of allowing it to spread around equally. For with the carbon points placed as shown in Fig. 2, the great majority of the light would be projected downwards, forming a ring of illumination around the lower carbon, as in Fig. 3, where the system is shown with a small negative carbon to equalize the rate of burning, an arrangement which has the further advantage of allowing a quantity of light to shine from the positive crater, much of which would otherwise be lost in the shadow of the lower carbon. With regard to the first point, I will in the next paper briefly point out the merits and disadvantages of automatic and hand-feed lamps respectively, and leave the reader to choose between the various examples of each when he has heard all that is required from an electric arc lamp. Concerning the slower burning rate of the negative carbon, I think there can be no question that the advantage

lies with different sized carbons fed equally, for by this means the shadow of the negative rod is reduced to a minimum, and I will deal with the important subject of the projection of the light forward, towards the lenses, in the next paper.

(*To be continued.*)

Words From the Knocker and Howler.

My remarks in last week's issue are already bearing good fruit. The daily press throughout the country is making apology to the moving picture industry for the false accusations that were spread abroad in connection with the Boyertown disaster, and quoting this paper in their belated explanation that there was no moving picture machine or films in the place and that the mishap was due to the overturning of oil lamps which were used as footlights on the stage.

Two other points that I touched upon have brought responses which were unlooked for.

I hinted that there were among the film renters some who were not noted for honesty and fair dealing. In confirmation of this I have received a letter from one of the oldest and most highly respected firms in the business, referring to the purchase of stolen goods and implicating so many concerns that would be least suspected, that I refrain from publishing the correspondence without giving the accused persons "the privilege of the code."

I also hinted that certain abuses existed among even the film manufacturers, and in confirmation of this I have received a translation of a long letter which appeared in a foreign contemporary making grave charges against a house of great repute and which letter I have also delayed publishing so as to give them the opportunity of making the *amende honorable,* or at least stating their side of the story.

Several other matters have also come up for future consideration which goes to prove that the knocker and howler has not lost his job by any means.

Interviews With Manufacturers.

No. 2—Vitagraph.

No. 1, Edison, appeared in our issue of Dec. 21, 1907.

The Vitagraph Company of America was incorporated by Messrs. William T. Rock, Albert E. Smith and J. Stuart Blackton ten years ago. The three gentlemen named are still in the company, Mr. Rock being the president, Mr. Smith the treasurer and Mr. Blackton the secretary. For several years after its incorporation the company gave most of its attention to the exhibition end of its business, and its experience in that branch has manifested itself in many respects, since the company has become such an important factor in the manufacturing of films.

As an exhibiting company its fame became widespread and the enviable reputation earned in that sphere has been duplicated in the manufacturing field. Vitagraph films are now sold and exhibited in every civilized country on the globe. The company has its own offices in New York, Chicago, London and Paris. Mr. Albert E. Smith, the treasurer, is now making his annual visit to the foreign offices and it is understood that while he is in Europe he will in all probability arrange for the opening of additional branch offices in foreign countries. Much of the great success attained by the company has been in a great measure due to personal attention and supervision of details and a practical knowledge of everything bearing upon the business.

When productions run into such vast numbers and are of such uniform success as those made by The Vitagraph Company of America it is no easy matter to recall which of the subjects have been what they would term their best hits. As a matter of fact the company has been in the hit line from the very start. Three of the first subjects it made, "Burglar on the Roof," "The Mesmerist" and "Visit to the Spiritualist," were not only winners, but lasting winners as well. The last named subject is still in use, although nearly ten years have elapsed since it was first produced. The negatives for the three subjects named were sold to the Edison Manufacturing Company several years ago. In recent years the Vitagraph Company has made its hits by the scores. Among them have been "The Servant Girl Problem," *"The Escape from Sing Sing,"* "Moving Day," *"The Jail Bird,"* "Monsieur Beaucaire," "Oliver Twist," "Oh! That Limburger," "Secret Service," *"Indian's Revenge," "The Haunted Hotel,"* "The Slave," *"The Despatch Bearer," "Lightning Sketches,"* "The Bargain Fiend," "A Tale of the Sea," "The Shaughraun," *"Liquid Electricity,"* "Cast Up By The Sea," "An Indian Love Story," *"Kitchen Maid's Dream,"* "The Piker's Dream," *"The Last Cartridge," "A Night in Dreamland."*

The main factory and studios of the company are located at Greenfield, Long Island, N. Y. They are being constantly added to both as to enlargement in construction and improvement of facilities for production, and plans are now being perfected for the erection of an additional studio on a site adjoining that on which the present edifices are located. Other plans are also being perfected looking to improvements that will add to the well-deserved success this company has attained and enjoys. Their latest production, "Francesca di Rimini," is equal in staging, action and photographic quality to any film ever produced.

PHILADELPHIA SHOW HOUSE WITHOUT REAR OUTLET MUST REMAIN CLOSED.

Superintendent Taylor has informed Daniel Dubuc, 1535 Swain street, proprietor of a moving picture show which was being fitted up at 1103 Girard avenue, that the embargo upon the place would continue indefinitely because there was no rear outlet.

Dubuc said that he had gone to great expense in fitting up the place and would lose it all if he could not obtain a permit to conduct it. He tried to convince the superintendent that egress in case of fire could be had through two adjoining properties, but admitted that this was dependent upon the permission of the occupants and that there were no other means of escape at the rear, such as an alley.

Superintendent Taylor said that human life was more precious than money, and that Dubuc ought to have considered the means of egress before he had gone to such an expense as he asserted.

* * *

WISCONSIN REGULATIONS.

The State Fire Marshal has sent out a notice to all theaters with special instructions as to the construction of the operating booth.

"The frame should be of argle iron," the notice says, "the sheathing should be of either galvanized iron of not less than No. 20 B. W. gauge or of ¼ hard asbestos board, securely riveted or bolted to the iron frame. Floor and ceiling should be of same material. All openings in the booth should be arranged either with an automatic contrivance which are held open by the operator's foot or by fusible links, so placed as to be easily melted, resulting in the closing in case of accident.

"The machine should be equipped with feed and take-up reels in metal boxes, automatically, so arranged that in case of accident they will close. The wiring should be done according to the approved code, and all extra films should be kept in metal boxes with tight fitting covers."

Trade Notes

Boyertown, Pa.

THE VERDICT OF THE CORONER'S JURY.

District Attorney Harry D. Schaeffer is as yet undecided as to whether there will be prosecutions as a result of the verdict of the jury that investigated the Boyertown disaster. He said:

"I will receive a copy of the testimony taken before the inquest and will consider it well before taking definite action. If I find that prosecutions are warranted, I will take immediate steps, but at present I cannot tell what will be the issue. There is a great difference between carelessness and common negligence, and what is considered by the law as criminal negligence, and no legal actions will be brought unless the testimony shows clearly that there is criminal liability."

District Attorney Schaeffer and his assistant, Harry J. Dunn, have been in conference with Coroner Strasser on the evidence.

With the rendering of the verdict, fixing the responsibility for the disaster at the Boyertown Opera House on January 13, whereby 169 persons lost their lives, the people of the town feel content to leave the enforcement of the recommendation of the jury for the prosecution of Mrs. Monroe, producer of the play, and Harry McC. Bechtel, of Pottstown, deputy factory inspector, to the county's law officers.

THE VERDICT.

The verdict of the coroner's jury follows:

We, the jury, have unanimously agreed:

That the 169 persons came to their death on January 13, 1908, at about 9.30 P. M. Monday, during a rendition under the auspices of St. John's Lutheran Church, of Boyertown, in which a stereopticon machine was used in Rhoads' Opera House, by suffocation and fire.

We find the primary causes thereof to have been the employment by Mrs. Harriet Monroe *of an incompetent and inexperienced operator for the calcium light in the person of Henry Fisher,* and laxity on the part of Deputy Inspector Bechtel, of the district and the Department of Factory Inspection of the State of Pennsylvania, in its failure to properly enforce adequate fire escapes and fire appliances as well as its failure to enforce existing laws insuring public safety.

We request the Prosecuting Attorney of Berks County to arrest and if possible convict Mrs. Harriet Monroe and Harry McC. Bechtel, the deputy factory inspector of this district, on the charge of criminal negligence.

We recommend the enactment of laws as follows:

First—Creating a Department of Public Safety and Buildings, whose province shall be to insure public safety in the boroughs of this Commonwealth.

Second—Requiring that all operators of lights used in stereopticon and moving picture machines be obliged to undergo an examination, and, if found competent, certificate be issued to them by the Department of Factory Inspection.

(Signed)
WILLIAM H. FOX, Foreman.

When the inquest adjourned at the Friendship Fire Company's hall, many of the residents followed the jury to the Union House and remained there while the jury deliberated. State Policeman Gibson, who had served the subpoenas on the witnesses, came into the hotel office from the Coroner's room with a copy of the verdict and read it to the assemblage. Many of those present had lost members of their families in the disaster and they silently and grimly waited for the verdict. There was no demonstration, no applause, when it was read. Only low-voiced expressions of satisfaction were heard.

Much indignation is still expressed here over the testimony of Bechtel that he had more important places to attend to than a "measly little town like Boyertown." It is believed that Bechtel will give the town a still wider berth in the future, as it may not go well with him if he encounters the residents in their present state of mind.

Pottstown.—Deputy Factory Inspector Harry McC. Bechtel, of this town, gave out the following statement before he left for Harrisburg, to confer with Chief Factory Inspector J. C. Delaney:

"I have not been arrested yet, but I have retained as counsel ex-State Senator Henry D. Saylor. I had a consultation with my attorney last night and will waive a hearing in case a warrant is served on me. I am about to leave for Harrisburg to confer with Chief Delaney. I believe I have the department with me. I would not allow any manufacturers of or agents for fire escapes to dictate to me or have any strings on me in any way. I openly state that I have done my duty in every respect.

"If the exits, front and rear, were sufficient during the years previous to my appointment as inspector, the building was far better protected after I ordered fire escapes that conformed in every way to the laws governing them. Prior to 1904, Dr. T. J. B. Rhoads, the owner of the building, only had a front fire escape, and as this only protected the lodge room, I ordered additional fire escapes on both sides of the building. I had no authority to lower the windows to the level of the floor.

"I notified Dr. Rhoads to put up cards denoting the entrances to the escapes. I do not carry cards with me. I think Edgar C. Mauger, of Pottstown, the present manager and lessee of the Opera House, should have placed in position the cards, showing where the fire escapes were located. This would have protected him, as well as the audience. Every person, more or less, assumes a large responsibility when attending a public production in a public hall of any kind.

"I examined the fire escapes and exits at various times and found them to be in good condition. At one time I went into the auditorium of the Opera House floor and the janitor was sweeping. The chairs were all out of position, and the janitor, in reply to my question relative to an aisle to the fire escapes, replied that he had the chairs so arranged on the nights of shows of any kind.

"In notifying owners of buildings to purchase fire escapes, I recommended three parties in this section, namely, George B. Good, of Pottstown; R. F. Remppis & Co., and William Kieffer, of Reading. This was simply on account of convenience to the persons getting the escapes. When in other localities, I often recommend other concerns that are in the fire escape business."

* * *

Harrisburg.—Harry McC. Bechtel, the deputy State factory inspector, who has been recommended for arrest by the Coroner's jury which investigated the Boyertown disaster, was here in consultation with Chief Inspector Delaney.

After Bechtel had explained the precautions he had taken for the protection of the patrons of the Boytertown theater, Delaney directed him to enter bail, if arrested, and promised the department would defend him.

* * *

ROCHESTER DELAYS SUNDAY OPENING.

When the members of the Law Committee of the Common Council got together they found about a hundred men interested in the proposed amendment to the licensed occupations ordinance, allowing moving picture shows and certain other forms of amusement on Sunday. A committee from the Rochester Ministerial Association, several representatives of the amusement houses and a large number of unattached spectators made up the crowd at the hearing. Chairman Ernst and Aldermen Ritz, Buckley, Casey, Ward and Westbury were the members of the committee present.

The members of the Ministerial Association urged delay and in this they were successful, as no report will be made at the meeting of the Council.

The first speaker was Rev. F. S. Rowland, D.D., who explained that the Ministerial Association represented eighty churches, with a membership of 30,000 and a constituency of twice that number. He read the resolutions adopted at the meeting of the association earlier in the day.

"We are of the opinion," said Dr. Rowland, "that the time has not come for the adoption of this ordinance, first, because you have not had the opportunity to ascertain what the city of Rochester needs in the way of Sunday recreation. There is a great diversity of opinion upon this important subject, even among those who stand for the moral betterment of the people. We think a conference of representatives from the various organizations outside and inside the churches might result in some plan in which we all could agree and which would bring about the desired result.

OLD REGIME NOT WANTED.

"Second, if you recommend the adoption of the proposed ordinance, this may mean the return to the old regime, such as ex-

isted before the show places were closed on Sunday, and we believe the best people in Rochester do not want this. Our city enjoys the enviable reputation of being one of the best moral cities in the world. That in itself is a splendid asset. As representatives of the people you will have a just pride in keeping it so."

A. E. Tuck, an attorney representing the amusement house men, said that it was not fair to put the burden upon them to prove that they were not asking for an immoral thing. He maintained that the Rochester theaters had been producing decent bills, and that there was no intention of doing otherwise.

W. J. Dousek, leader of the Rochester Maennerchor, said that the German element wanted to give concerts occasionally and that Sunday was the best and most convenient day in the week for such concerts. He urged that the power be given the Mayor to grant permits for concerts on Sundays, under certain restrictions. He said that clergymen "engage the best quartettes and the finest music, attracting people even when the sermons were poor."

A representative of a film manufacturer said that immoral pictures met with the condemnation of the patrons and manufacturers alike, and were not sold in Rochester.

Rev. Paul Moore Strayer declared that the agitation for Sunday closing of theaters did not originate with ministers, but with members of the actors' association, of New York, who believed that one day of rest was due them.

"Between a rigid Sabbath observation and a wide-open Sunday," Mr. Strayer went on, "we believe that we can arrive at a fair and just means. We are not fanatics. We simply propose delay until there has been opportunity for the various organizations to decide what, on the whole, is the most proper observance of Sunday. Personally I am in favor of Sunday baseball, and of band concerts. but I don't believe that this committee is ready to change the present law on the initiative of those who make money out of Sunday amusements. We believe that recreation on Sunday ought to be furnished, but no one ought to have the right to make a business of the recreations of the people. If it is a business proposition, why not give other businesses the same rights on Sunday?

"I heartily approve of what the representative of the German societies has said. What we plead for is amusement for amusement's sake, entertainment for art's sake, not for the sake of the profit which a few men make of it."

Rev. Clarence A. Barbour, D.D., said he thought the committee would be able to judge of the merits of the case, not from "the amount of noise that is made," but on a sober consideration of the thing for, namely, the physical and moral welfare of the people as a whole. He said that some persons were sure they know what was for the best; he wasn't so sure. He wanted all persons genuinely looking for the moral and physical betterment of the city to get together and work out the right sort of ordinance. He said he didn't want the ordinance railroaded through because a few desired it now.

* * *

MOVING PICTURES TO BE MADE IN ROCHESTER.

Rochester is about to have a new enterprise, the studio and factory of the Paine Motion Picture Company, a corporation recently effected with a capital stock of $50,000. It is hoped that ground for the new plant may be broken about February 15, although the location of the site has not been made public.

The officers of the company are: A. B. Paine, president; William B. McCallum, vice-president; E. P. Crocker, secretary and treasurer; R. B. Cochrane, manager. Mr. McCallum is resident manager of the Cook Opera House, and has long been interested in thhe moving picture business. Mr. Crocker is a Western educator with especial skill in the designing and arranging of pictures. Mr. Cochrane has had extensive experience in photography and has invented appliances for its improvement. He was at one time master mechanic for the Eastman Kodak Company.

* * *

"The moving picture shows of Columbus must hereafter remain closed on Sundays, beginning February 2."

The order to this effect was given to Chief of Police O'Connor Wednesday by Mayor Bond, and was emphatic. "Under no circumstances," said the mayor, "will these places be allowed to remain open on Sundays."

Mayor Bond explained that the movement is along the line of Sunday observance. He has been petitioned by ministers to close these places, but aside from either of the two reasons assigned, he said he knew from personal observation that on Sundays such places are more crowded than on week days, and consequently the danger is greater.

There are sixteen moving picture shows in Columbus which will be affected by the order.

TOOK EXAMINATION IN NEW YORK.

W. A. Loeser, the operator of the moving picture machine at the Hippodrome, Poughkeepsie, N. Y., appeared before an electrical board in New York City and passed the examination as to qualifications, securing an operator's license.

This action was taken for the safety of the people, as there have been a copule of recent fires in moving picture theaters caused by unreliable operators, and resulted in the deaths of many. Mr. Loeser is a member of the Operators' Union and also the T. M. A. Both the operator's booth and the machine at the Hippodrome are said to be fireproof.

* * *

FLAW IN CHILD LABOR ORDINANCE IMPEDES RESCUE WORK.

The crusade of Factory Inspector Jess Sikes, of St. Louis, Mo., against child labor in nickelodeons, has uncovered a flaw in the child labor law which may prove fatal to the crusade. In the opinion of Assistant Prosecutor Falkenheimer, the defect can hardly be surmounted. The law prrovides that no child shall be employed about theaters, ets., at "gainful labor." Most of the children found about these places sell candy, peanuts, etc., and some of them sing and dance.

Their defense of "no pay" but simply admission and permission to see the shows would offset the law. Again, the provision in the act that provides that any child seen on the premises of a factory, workshop, etc., shall be prima facie evidence, fails to specify theaters.

* * *

GRAND RAPIDS, MICH.

A. J. Gilligham has won his battle for a moving picture license at 63 Monroe street, and in spite of the representation of a committee consisting of a score of merchants at the council meeting, and the presentation of a remonstrance signed by sixty-two business men the council refused to reconsider its action of last week and as Mayor Ellis withdrew his veto the fight is over, at any rate until May 1.

* * *

OPERATORS' UNION.

A new labor union, that of moving picture show employees, was organized in Lynn, Mass., starting with thirty members. Within the last year there have been nearly a dozen moving picture show houses established in Lynn, and these give employment to a large number of men. The operators of the moving pictures are to be brought into the new union.

The new union will be affiliated with the Central Labor Union of Lynn. The men have no grievance, and their purpose in organizing a union is to form a body to meet any future problem which may confront them.

* * *

NO MORE LICENSES FOR MOVING PICTURE SHOWS.

It was said by a representative of the Corporation Counsel's office in the Supreme Court in Brooklyn recently that on account of the recent theater disaster in Boyertown, Pa., Mayor McClellan has decided to issue no more licenses to moving picture shows.

The statement was made in opposition to the motion of Harry Redlich and John Turteltant, who applied for a writ of peremptory mandamus compelling the Mayor and Fire Commissioner Lantry to order an inspection of 1817 Pitkin avenue, where Redlich and Turteltant wish to open a moving picture show.

* * *

THEATER LOOTED.

Flint, Mich., Jan. 25.—Burglars broke into the People's Theater and carried off equipment to the estimated value of $350. The booty secured included moving picture films, slides for illustrated songs and parts of the picture machine, which was damaged to such an extent as to be rendered practically useless.

* * *

Bristol, Pa.—Bristol Council has placed a tax of three dollars a night on moving picture shows here, and hundreds of patrons look to see the shows leave town.

* * *

Dayton, Ohio, Jan. 30.—Twenty-two moving picture shows in the city have arranged to keep open next Sunday afternoon from 1 o'clock until 10 o'clock in the evening and contribute their proceeds to the relief committee for the benefit of the unemployed. Many people in the city will doubtless attend these shows, as the cause is a worthy one and they will recognize that they are helping the needy. The admission will be 5 cents. The lighting companies will furnish the light free.

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EVANGELINE

765 Feet

A Splendid Specialty FOR SUNDAY SHOWS

"Ye who believe in affection that hopes, and endures and is patient,
Ye who believe in the beauty and strength of woman's devotion.
List to the mournful tradition still sung by the pines of the forest:
List to the tale of love in Acadie, home of the happy."

Positively the most beautiful and impressive moving picture ever produced. In 6 great scenes

1. *The Betrothal Feast in Acadie.*
2. *The Reading of the Decree of Banishment at the Church Door.*
3. *Driven into Exile—the Burning Village—Embarking on the Warships.*
4. *Evangeline's Search — In the Bayous of Louisiana.*
5. *Her Last Hope—At the Jesuit Mission in the Ozarks.*
6. *Evangeline finds Gabriel on his death bed in a Philadelphia hospital.*

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WATERLOO, IOWA, ADOPTS RESOLUTIONS.

Waterloo, Ia., Jan. 28.—The City Council has passed upon the following ordinance, regulating the use and operation of moving picture machines, and providing a penalty for violation thereof:

Section 1. Fire or Light in Lamp Room.—No fire or open light shall be kept or permitted in the lamp room during any performance.

Sec. 2. Persons Allowed in Lamp Room.—No person but the operator in charge of the machine shall be allowed in the lamp room during the time the picture machine is in use.

Sec. 3. Smoking Prohibited.—No smoking shall be allowed in the enclosure in which the moving picture machine is operated.

Sec. 4. What Lamp Room is to Contain.—The lamp room shall contain nothing but the moving picture machine and necessary accessories, and the room must be kept clean at all times.

Sec. 5. Alterations in Wiring or Apparatus.—No alterations shall be made in existing wiring or apparatus and no new wiring or apparatus installed until a permit has been obtained for the same from the city electrician, and current cannot be used on any wiring or apparatus until the same has been inspected and approved by the city electrician.

Sec. 6. Inspection Fees.—The owner of the moving picture machine shall pay to the city electrician a fee of $1 for each inspection of the wiring and apparatus thereof.

Sec. 7. Penalty.—Any person owning and operating a picture machine in the city of Waterloo, Iowa, who shall violate any provisions of this ordinance shall be deemed guilty of a misdemeanor and upon conviction thereof shall be punished accordingly.

* * *

MOVING PICTURE MEN TO SUPPORT MINOR BILL.

The moving picture theater managers of Newark, N. J., who have perfected an organization known as the Moving Picture Exhibitors' Protective Association, met yesterday afternoon and voted to support the bill introduced in the Legislature last week by Assemblyman Morgan governing the admission of children to theaters. The bill provides that no child under 16 years of age shall be admitted, unless attended by an older person.

* * *

KANSAS WILL LICENSE OPERATORS.

In issuing an order for the examination of operators the Kansas City fire marshal says: "Not only should they be experienced men, but they should be thoroughly responsible men. I'm going to make sure that there are no habitual cigarette smokers or 'dope fiends' on the list of operators."

Every moving picture machine operator will have to be an expert according to the provisions of a bill which will be drawn up in Wichita, Kan., within the next few days. The bill for the protection of patrons of moving picture shows will be presented at the next session of the Legislature.

When the need of such a bill was called to the attention of Fire Chief Walden last evening he agreed that such a law is needed. Mr. Walden said that he would take up the matter at once with the city attorneys and have a bill ready from the Legislature at its next session.

The bill will provide for a board of examiners. Fees charged for examination will pay the expenses of the board.

While Kansas will be first to lead off with a law of this kind, it is expected that other States will follow suit and enact legislation along this line.

Electricians who have been approached on the subject agree as to the need of certifying operators of moving picture apparatus. They believe such a move would be for the best interest of the community and the owners of moving picture shows as well.

$15,000 Part cash, balance notes, will purchase a circuit of eight moving picture shows. Or will sell separately from $1,500 to $3,500 each. All the shows are making money and the reason for selling is personal and will be explained to a prospective buyer. Don't answer unless you have the means and the brain to take hold and run a business that will net a fortune. Full particulars on application to **JOHN A. RANDALL, care of Moving Picture World, New York City.**

New Theatres.

Paris, Mo., Jan. 24.—On Saturday afternoon our nickelodeon and moving picture show will be open to the public. We have a high-class machine and the latest and most entertaining films.

* * *

Spring Valley, Ill., Jan. 24.—The National Theater Company opened a moving picture show in the old Opera House building Wednesday evening. The theater is one of the prettiest in the State.

* * *

Minonk, Ill., Jan. 23.—H. A. Erlinger, who gave the "Passion Play" here last Saturday night at Schlitz Opera House, has decided to stay here and will open up a moving picture show in the Carls Building on Chestnut street, formerly occupied by the "Bijou." The show will be high class in every respect, and will consist of moving pictures and illustrated songs.

* * *

Jacksonville, Fla., Jan. 24.—The Wonderland, life-size moving picture theater, located at 405 West Bay street, under the management of Joseph Luxemburg, has just opened its doors to the public, showing some of the very latest films.

* * *

Perry, Iowa, Jan. 23.—The Orpheum Moving Picture Theater is the name of a new amusement house that has been opened up in Perry by Dallas Center men. Worth Jenkins and Web. Cramer are the proprietors. It is located in the Wimmer Building, west of the library.

* * *

Southington, Conn., is to have a nicolette theater. The Kelley Building, on Center street, is being fitted up for the purpose, and the owners intend to have a very attractive place.

* * *

Argenta, Ark.—The proprietors of the Happy Hour moving picture show here have had a big force of men hard at work recently removing its equipment to the location at 121 Main street, and the former location at 106 East Washington avenue will know it no more.

* * *

Chatham, Ont.—Wonderland, a new theater under the management of Mr. Baird, is proving a success.

* * *

Chandler, Okla.—A new moving picture theater has been established in the Cadwalaher Building by Ben Oleson. The programme will be changed nightly.

* * *

Menominee, Mich.—L. J. White, of the White Amusement Co., has converted the Bijou Theater into a moving picture show, with illustrated songs.

* * *

Oxford, Ohio.—The Oxford Amusement Co. has been organized to establish a moving picture and vaudeville house.

* * *

Jacksonville, Fla.—The San Toy Theater, on West Bay street, has been opened as a moving picture show, with A. J. Dillon as manager.

* * *

Galena Moving Picture Company, Galena; capital, $1,000; to conduct shows and skating rink. Incorporators: F. E. Owens, E. Franklin, E. May.

* * *

Chicago Stereopticon Company; capital, $10,000; manufacture moving picture machines. Incorporators: R. M. Moore, J. H. Booth, C. B. Booth.

* * *

The Rochester Fairyland Co. has purchased the Fairyland Theater. The manager is Geo. W. Neuman. The capital stock is $6,000, and the directors are Chas. S. Moon, Chas. A. Drake, Robt. Bannard, and O. E. Goodenough.

* * *

Portage.—Manager G. A. James, of the Portage Opera House, has precipitated a war with the two moving picture shows given at the Electric and Bijou Theaters. He will convert the opera house into a five-cent theater for the most of the time, only opening it for regular traveling attractions as he can bill them.

* * *

Standard Electrical Development Co., Brooklyn; to manufacture switch governors for moving pictures, electrical work of all kinds; capital, $10,000. Incorporators: Leonard Colson, No. 704 Park avenue; Charles Gebauer, Sr., No. 1619 Broadway; Joseph L. Conte, No. 379 Broome street, all of Brooklyn.

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NEW THEATER AND PENNY ARCADE FOR LEXINGTON, KY.

"Dreamland," moving picture theater, was recently opened and will be one of the most fascinating attractions here. It has cost nearly $20,000, and is most complete and beautiful in every respect. The front, of white and gold, is dotted with myriads of colored electric lights, with "Dreamland" at the top, and within it is even more brilliant, over a thousand lights dotting the walls and ceiling.

It is finished in tinted green, with floor of linoleum. A beautiful broad stairway at the rear and the center leads to the second floor, the moving picture show, for which three motiograph machines have been selected. It is finished in richest crimson colorings, with chairs upholstered in red leather.

There are two exits at the front and rear, also on the sides, and the entire building has been made fireproof.

The Climax Amusement Company is purely a local organization, comprising Messrs. James Kearns, William F. Klair, Frank Brandt and Patrick Mooney, and the house is under the general management of Mr. Henry F. Klair. No expense has been spared to equip it, and it is a venture which will prove a great success.

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The Machine with 100 Features
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First Class Film Service at Lowest Prices
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We can rent you any and all the LATEST and FEATURE Motion Picture Films manufactured.
WRITE FOR OUR SPECIAL PROPOSITION
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Does not become brittle
Three times the resistance of German silver
HIGHEST EFFICIENCY—LOWEST COST
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HARRISON, N.J.

Letters to the Editor.

Meeting of Boston Managers.

Boston, Mass., Feb. 1, 1908.

DEAR SIR:

I beg to call your attention to several bills about to be presented to the Legislature, relative to the moving picture theaters and which, if made a law, will prohibit the further conduct of such business. The bills are essentially as follows, viz.: No. 1 is to limit a show of films to ten minutes with an intermission of five, in which time the house is to be lighted up.

No. 2 is to compel fireproofing the entire building. These and several other bills will be read at the meeting.

I have consulted with a number of the managers and proprietors of picture houses in Boston and they heartily concur with me, and believe that some radical step must be taken *at once* to overthrow the introduction of such measures, and to that end you are respectfully requested to attend a meeting of the proprietors and managers of moving picture theaters in Massachusetts on Tuesday afternoon at Rathbone Hall, 694 Washington street, corner Kneeland street, at 4:30 sharp. (Third floor, take elevator.)

Kindly answer at once, at is is most imperative that a forceful representation must be made. We ask your co-operation.

Trusting that you will give the matter your consideration, I remain,

Respectfully yours,

F. J. HOWARD.

P. S.—Direct acknowledgment to F. J. Howard, 564 Washington street, Boston, Mass.

Proposed Inter-State Operators' Union.

Watseka, Ill., Feb. 2, 1908.

Editor MOVING PICTURE WORLD:

Dear Sir—I am desirous of securing the co-operation of all the efficient moving picture operators in the United States by organizing a bureau of opinions that will serve as a stepping-stone to ally all good operators into a discussion of unionism, efficiency in the successful handling of moving picture mechanism, how to handle electricity to get the best results, the habits of an operator while in an operator's booth, and other questions of vital importance. I am in favor of a scale of wages to apply by the hour. I desire to inform the readers of these statements that I am an operator who has had experience to a full and liberal extent. I want every operator in the United States to write me as soon as he reads this statement and express his views about whether or not he believes in unionism and explain why. I will then endeavor to hold a series of conventions all over the country.

My interest in this matter is purely one to uplift the conditions and organize a body of men that will ultimately prove a boon to this most wonderful profession. I am not affiliated with any rental or manufacturing concerns, but at present own several houses in the 5 and 10-cent business. I am anxious that the business shall continue in its rapid strides of progress. I desire to say, in conclusion, that the MOVING PICTURE WORLD can help us to a wonderful extent by the discussion of this subject.

Very sincerely,

WILBUR MITCHELL,
Watseka, Ill.

ANSWERS TO CORRESPONDENTS.

Moore's Exchange, Washington, D. C.—The manufacturer of the new model projecting machine, described in our issue of January 18, is the LeRoy Acmegraph Co., 133 Third avenue, New York.

Ben. Holliday.—Your description tallies with "The Little Cabin Boy," a Pathe film issued early this year and a description of which appeared in our issue of January 11.

L. L. Westerland.—We refer you to Maxwell Hite's book, a copy of which we will be pleased to mail you on receipt of one dollar. A new "Handbook for Operators" is in the press and will be issued in about a month. This book will be the standard work on the subject and its appearance will be duly announced in our pages.

J. H. Clogett.—We cannot publish the name and address, but a sealed letter addressed in our care will be forwarded.

Jere H. Gallagher.—A series of articles which is begun in this week's issue will fully answer all your questions. Under no conditions can we undertake to answer such inquiries through the mail. It is very evident that you need to take a course of lessons from a competent instructor before you venture to operate a machine.

NEW ESSANAY FILM

A GOOD WHOLESOME COMEDY

"Louder Please"

DESCRIPTION

An old man after patting a horse for a while sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and can not hear what the boy is saying. The boy yells louder, and finding he can not make the man hear, he gets a policeman and they both yell at him, the old gent putting his hand to his ear as if he doesn't understand. Then they press a pedestrian in service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he can not make the old man hear, and the four of them together yell at him. The policeman then secures a big megaphone and yells at him through it, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper saying "Your horse has run away;" the old gent writes back on the paper "That is not my horse," and they all faint. The old gent gets up and walks away.

Length about 350 ft. Price 12c per foot Code—Wallie

You undoubtedly know the reputation acquired by Essanay Comedies. This one is going to be just as big a "hit" as our other recent successes. Order it now.

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Flaming arc light and fixtures, about 40 pr. Carbons for same, large exhaust fan, etc. M. B. ROGERS, Clyde, Ohio.

ONE REEL (1,000 ft.) FILM.

Good subjects (comic, dramatic) all Pathe, in splendid condition, small deposit, balance C. O. D. Price, $30.00 NOAH KNOTT, Springfield, Ohio. Care of Springfield Gas office.

500,000 Feet of Film
IN FINE SHAPE
SONG SLIDES $3.00 UP
New and Second Hand Machines
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LICENSED OPERATOR
At present employed in New York City, desires to make a change. Will work in either or both capacities
Address
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Film Review.

BOBBY'S KODAK.

We have often heard of, if not really experienced, the disastrous results of presenting to the young son and heir a tool-chest. What devastation lies in his wake—crippled chairs, wrecked tables, four-inch spikes through the piano top, and most inartistic handcarving on everything wooden about the house. We all know of these terrors, which are certainly heart-rending, but are mild indeed compared with the malignant mischief brewed by giving the youngster that sinister, pernicious instrument—a snapshot kodak. Such was the ill-advised, injudicious procedure of the leading old gentleman of this Biograph comedy. Good, kind papa brings home the kodak for Bobby, and at once instructs him how to work it. First the family is arranged and a snap taken; then baby, grandpa, and so on. Bobby has now gotten a pretty clear idea of the thing and resolved to go it alone—and he did with a vengeance. Family groups and grandpas are a bit tame for our neophyte Daguerre. He yearned for something more spicy and piquant, and his yearning was soon appeased. Going to his dad's room, where paterfamilias is indulging in a quiet nap, he sees mamma, dear, extracting the loose change from papa's pockets. Great! Click goes the infernal machine and the damaging evidence is recorded. To the kitchen he is drawn by this evil genius, the kodak, and there finds Maggie and the cop brightening their condition of social ostracism with apple pie and kisses. Here is a chance of a lifetime. Click, and the villainous work is done. Later in the day, papa's office is visited. Pa has a pretty typewriter, and you know it is often necessary for the boss and typist to sit in close proximity, that there may be no slips in the dictations. Well, just as Bobby appears at the door, papa—but let us be charitable and draw the curtain. However, again that peace-lacerating click. Oh, horror! Is there no help? Great Jove send forth thy thunderbolts and crush to smithereens this calamitous Pandora's box; but, no, the fates do not intercept, and Bobby takes his noxious negatives to have them made into stereopticon slides. Bobby now becomes the star of an evening's entertainment at home. Great preparations have been made, and the family and friends of the family are assembled to see the stereopticon show. On the sheet hung in the parlor are thrown first the family groups and grandpa; then comes the episode in the kitchen, to the embarrassment of poor Maggie, followed by the mortifying disclosure of mother's subtle act at dad's pockets. Aa, ha! Papa gloats, but for short duration, for the piece de resistance is yet to be shown, and when it is—well, they say photos and figures never lie, and this photo is so truthful that the figures look like twenty-three for papa. It shows him and his typist participating in the "Soul Kiss." Ten thousand furies! Dad makes a swipe at Bobby, overturns the stercopticon, and with a hatchet smashes into bits the impish box of tricks—the kodak.

LOUDER, PLEASE,

is a good clean comedy issued the week of February 22 by Essanay. An old man, after patting a horse for a while, sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and cannot hear what the boy is saying. The boy yells louder, and finding he cannot make the man hear, he gets a policeman and they both yell at him, the old gent putting his hand to his ear as if he doesn't understand. Then they press a pedestrian into service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he cannot make the old man hear, and the four of them yell together at him. The policeman then secures a big megaphone and yells at him through this, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper, saying, "Your horse has run away." The old gent then writes back on the paper, "That is not my horse," and they all faint. The old gent gets up and walks away.

THE GOOD LUCK OF A SOUSE.

is Geo. Melies' contribution to this week's list of films. The scene opens in the bar of a saloon, showing the various stages of intoxication of its patrons. One of the manufactured articles is much further soused than his fellows and it requires the efforts of the police, who are called in by the bartender, to get him away from the worship of Bacchus and convey him to his home, where they leave him. His wife and daughter have retired, and when he comes in they are awakened from slumber and upbraid him for his condition. This treatment infuriates the already angry man and he commences to belabor them; they try to defend themselves, but are overcome. Their puny efforts are of no avail against the strength of the madman, who ultimately throws them through the window. The outside of the house, which is undergoing repairs, is now seen, with scaffold, etc., fixed. A peddler is now seen approaching with his pack in shape of a large pannier strapped to his back. Just as he arrives under the window the daughter is seen to fall out of it, into the basket, and is thus saved from danger. The mother next follows, and her hair catching one of the beams of the scaffold, she is also saved from harm and is gently brought to the ground, joining her daughter, and both rejoice at their miraculous escape, and go for the police to help them. In the meantime, the husband and father in the home, overcome by the horror of the tragedy, is instantly sobered, and in remorse for his drunken freak, looks round, and seeing a piece of rope, proceeds to hang himself. The rope breaks and lands him in a bucket of water, which further cools off the effects of the liquor, when to his utter bewilderment his wife and daughter appear, accompanied by an officer. The now thoroughly sobered man is overjoyed to find they are not hurt and begs their forgiveness, which is granted. He then signs the pledge, promising to abstain in future from all intoxicants, to the great joy and delight of his now happy wife and daughter.

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All latest subjects always on hand. Operators and machines, and films furnished for Sundays and all other occasions. Send for lists and prices.
F. J. HOWARD, 564 Washington Street, Boston, Mass.
ESTABLISHED 1894 (Opposite Adams House)

"THE BUTTERFLIES."

In a Japanese garden gather maidens with nets to catch butterflies, all in the joy of life and budding maidenhood; fresh with sweetness of blithe Spring; the light fantastic toe "tripping" the limpid music arranged for this unique piece of art. In a large cage a pretty colored butterfly is brought in, to delight the winsome maidens, who execute a pretty umbrella dance ere the poor butterflies are forced to entertain the merry group. Scenes are passed and the pretty butterfly is imprisoned again in the cage. Forth from the sweet-scented garden appears the butterfly's companion; a cage opens and the two embrace and flutter to the sensuous music; when, lo! appears the merry group of maids and master, who, in the agitation that ensues, catches the strange butterfly and cruelly cuts away the gossamer wings and leaves him trembling, feebler and feebler, to die. Then Nemesis, the avenging hosts of butterflies, gather and swarm about the cruel master and cast him into the cage, leading him away to be the victim of their dazzling, bewildering dance. Around him they gather, and to the exquisite melody of a waltz they fill the scene with the wonder of their dance. Upon them floods of gorgeous colors in ever varying harmonies are thrown, suited to the rhythmic whirl of the music and dance. No more dazzling effect has probably been attempted than is here used, united in one grand harmony of light, color, music and dance.

We understand the Society Italian "Cines" were commissioned by the King of Italy to compose fitting music for the famous Japanese Butterfly Dance and to arrange and present same at a lawn fete given in the gardens of the Quirinal Palace, and under royal consent procure a cinematograph negative for presentation to the world.

FRANCESCA DI RIMINI

is a Vitagraph production.

Scene 1.—The Letter. Francesca, surrounded by ladies-in-waiting at the palace. Her father enters, and together they read a letter from Lanciotto, asking for the hand of Francesca. Both are overjoyed at the union of the two great houses in marriage, and the daughter retires to dress for Lanciotto's arrival.

Scene 2.—Love at first sight. Francesca on throne. A page enters, announces arrival of the guest. Paola (Lanciotto's brother) enters, hands her the parchment from his brother—their eyes meet—it is love at first sight. With an effort Paola withdraws. Francesca unrolls the parchment to find that Lanciotto has been called to war, and has sent his brother to act as proxy until his return. Francesca is horrified as she realizes that her heart has been given to the brother, while Paola is dismayed at being false to his brother's trust. After perusing the letter, Francesca gives her consent to marry the brother, and as the messenger leaves, falls back unconscious.

Scene 3.—The Bridegroom. The father, Paola and Lanciotto enter. The latter is misshapen and looks still more ugly in comparison with his handsome brother. Lanciotto is introduced, advances to kiss Francesca: she gazes upon her future husband, then recoils, disgusted and heart-broken.

Scene 4.—The Wedding. The church is filled, with the court, the priest. Lanciotto and Paola waiting. Francesca and her father arrive, the ceremony goes on; the priest pronounces his blessing. Lanciotto attempts to kiss his bride, but she shrinks from him. In despair and sorrow he realizes his wife does not love him. At this point a messenger in great excitement enters, and announces that the bridegroom must go to the front immediately. He buckles his sword, leaves his bride in Paola's care and hastily departs.

Scene 5.—The Lovers. Francesca and Paola are sitting on a banch in the palace gardens. He is reading to her, but the love existing is frequently shown in shy glances. Pepe, the court jester, brings a message from the castle. Paola drops the book, and with a lingering farewell look, reluctantly leaves. In the hurry his cap has been forgotten. Francesca sees it, holds it to her heart, and kisses it repeatedly. Paola returns, looking for his cap, and starts back as he realizes what this action means. He takes her in his arms and kisses her ardently. Both vow eternal fidelity. Pepe, the jester, enters at this unexpected moment, unperceived by the lovers. Surprise, horror, then fiendish glee are depicted on his countenance as he rushes away to inform his master, Lanciotto.

Scene 6.—Lanciotto is sitting musing over a fire at the camp. He is alone and is kissing a photo of his bride, as the jester staggers up and tells of his discovery. Lanciotto, in ungovernable rage, rushes madly about, bids the "tale-bearer" say his prayers, then stabs him to the heart, as the only way to prevent the tale from spreading.

Scene 7.—Seated in a room at the castle, Francesca and Paola are in the midst of a love scene when the curtains directly back of them part and the haggard face of Lanciotto looks down upon them. Expressions of despair, hate, jealousy and revenge rapidly cross his countenance. As the lovers arise, the travel-stained husband enters; both fall back in horror and fear. They realize the fate in store for them, take one long last embrace and farewell kiss, as Lanciotto, enraged, stabs Francesca to the heart. Paola kneels beside the body and is himself stabbed by the thoroughly frenzied brother. Lanciotto raises his hand to heaven as though to justify the deed, laughs insanely as he gazes down upon the dead, then stabs himself and falls dead.

GALVANIC FLUID: OR, MORE LIQUID ELECTRICITY.

This picture, a worthy successor to Vitagraph's "Liquid Electricity," opens showing an exterior view of the laboratory of "Prof. Watt, Inventor of Liquid Electricity." The first scene is taken in a park, where we see a nursemaid wheeling a baby carriage. The Professor sprays the girl with some of his wonderful fluid and she and the baby fly rapidly around the flower beds, then go out of sight. Further along the inventor meets four very decrepit old men, hobbling along on sticks and crutches. A spray and they dance, kick up their legs, throw the crutches away, play leapfrog, then sprint down the street. A chauffeur, whose auto has broken down, is asleep with both feet resting on the wheel. The professor's spray is played upon the crippled machine, it springs forward and does several seemingly impossible stunts. During this time a horse and wagon drives up and gets sprayed, and the horse, wagon and auto fly around. A mounted cop rides up, gets into the vortex. Now all whirl around, including the mounted policeman. A Jewish peddler comes along, tries to force his wares on the inventor. The professor objects and sprinkles the Hebrew, who flies away like

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a scared deer. Some of the liquid is thrown on a trolley car. The car flies backward in the opposite direction, then forward, backward again, several times. A policeman sees these strange maneuvers, tries to arrest the professor. He gets sprayed and flies. Returns with three officers. They get sprayed and flee. The latter return with the captain and about a dozen policemen, followed by a large crowd. "Professor Watt" defies them, then sprays them all, making the squad do a drill, marching and countermarching, finally doing a leapfrog over the fat captain's back. The crowd moves back, the professor takes a "dose" himself and flies off down the street. From the distance we see the inventor tearing along toward home. He catches on a lamppost, whirls around several times, then steps up and into his house. The crowd rushes up, the professor opens the door, sprays his pursuers, who disappear entirely. The old man laughs jubilantly. By accident the syringe drops, causing a terrific explosion, which annihilates the wonderful inventor.

Pathe Freres issue this week:

SANDWICH WOMAN.

A shopkeeper finding his business slow hits upon a novel scheme. He is a boot and shoe merchant and employs a pretty cashier. He fits to her feet a pair of the finest shoes he keeps in stock and hangs a sandwich sign upon her, asking her to demonstrate his wares to whoever she may meet. She is a vivacious little miss and takes to the proposition at once. She goes forth into the street, and coming upon a group of old gentlemen she lifts her skirt and shows them a dainty limb, and of course the shoe. They immediately follow her, and soon she is leading a veritable army, for all she needs to do is to exhibit her ankle and the spectator joins the ranks. Through streets and avenues they go, all following joyfully. Arriving at a police station, a number of officers endeavor to stop the throng, but the girl shows them what the others saw and they, too, are seen following her. When they reach the shop the girl's employer is waiting for them anxiously. Some fifty in number swarm into the store and soon the entire stock is spread out before them, and they are carrying bundles under their arms; even the policemen depart with new boots. When they all depart the shop looks as if a cyclone struck it, but the merchant and his cashier overlook this when they begin the count of their huge pile of money.

THE FLOWER OF YOUTH.

In a cave where red light continually flows and curious forms resembling ghosts make their way among the crags suddenly appears in a burst of zig-zag fire the demon chief of the mystic domain. It appears that the ghosts are old women who are doomed to eternal misery in the cave, and one of them suddenly succeeds in escaping from its depths. She goes out in search of the flower of youth, but an infernal imp precedes her and plays havoc with her endeavors. He throws all kinds of fire mazes about her and even transforms the ground that she walks upon. She sees the flower she seeks and stoops to pluck it, but the imp is a whit too quick for her and she is driven back by a column of flame. Finally by the side of a pond she comes upon the fairy whose aid she asks and which is promptly given. The fairy plucks the flower for her, and as soon as she receives it she is transformed into a pretty girl. Accompanied by the fairy, she now goes into the field and plucks the flowers at will. The imp tries to thwart her with fire and transformations, but the kind fairy helps her through it and plucks an armful of the magic flowers. As she holds each one up there appears in the center a smiling, nodding face.

ARTISTIC RAGPICKERS.

Two ragpickers enter their hovel, with their bags of scraps. After a little preliminary comedy they set up a white sheet. One of the ragpickers now takes a handful of scraps from the bag and throws them in confusion on the sheet. They immediately begin to dance and hop about on the white background and when they stop they have made a complete likeness of the King of England. The scraps are taken off and another handful thrown on, which in some manner resolve themselves into the likeness of the President of France. In this order then follow pictures of crowned heads of Europe and our own Theodore also. As the parts of each limb come together, various limbs, noses and moustaches fly about in weird fashion, before finally jumping into place. Now the ragpickers do some lightning work in clay, modeling all kinds of funny faces, and weird expressions seeming to grow out of lumps of clay with no human aid. The manipulators then gather up their paraphernalia and depart.

And

A GAMBLE FOR A WOMAN.

A schoolboy leaves his home with books under his arm and starts out for his studies. On the way he stops at a newsstand and is surprised to read an advertisement to the effect that a lottery will be held, the prize being a beautiful girl. He forgets entirely about school and goes forth to the drawing. The scene of the contest is now in view, the horde of competitors, old and young, clamoring for admittance. They are finally allowed in and each takes a ballot bearing a number from a table. They pass into another room and when they are seated the director of the lottery begins to turn the charge wheel upon which are numbers. The roulette stops at a number, and to everybody's surprise the winner proves to be the little boy. The prize promptly comes toward him and carries him off under her arm into a carriage 'mid the cheers of the crowd. Meanwhile the parents have received a note from the professor informing them of their son's absence. The father goes to the police station and from there to the school, but there is no trace of the son. During this time the boy has taken his lady friend to a fashionable restaurant to dine. He is making merry, drinking and smoking, when he hears the familiar sound of his father's voice. He ducks under the table, but he is too late, for his father got sight of him, and after wrecking the dining-room captures him and spanks him vigorously. This done he turns to the lady, and looking at her indignantly for a moment, waxes soft under her smile, however, and meekly proffers his card, which reads that he receives from two to four daily.

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J. P. Chalmers, Associate Editor and Business Manager.

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Editorial.

The United Film Service Association and the Film Manufacturers.

The Buffalo convention is a thing of the past. On February 8 and 9 there was formed one of the largest combines of industries, comprising manufacturers and film rental concerns of America, that are recorded in the history of cinematography.

Headed by the Edison Manufacturing Company, who claim to hold the sole right to issue licenses to manufacturers to use a perforated film, the following firms are in the combine: Kalem Company, Inc., New York; Vitagraph of America, New York; Pathe Freres (France), New York; Geo. Melies (France), New York; S. Lubin, Philadelphia; Essanay Film Manufacturing Company, Chicago, and Selig Polyscope Company, Chicago, together with the film renting concerns whose names appear on another page. We don't know whether to call this a gigantic trust, or a combine, or an association for the improvement of trade and protection of allied interests. Our attitude up to the present has been one of neutrality, a position which we will retain and simply state facts without fear or favor. We have been interested spectators of a game of chess, and have been absorbed in the various moves of the players; so much so, that when we saw a bad move, we gave forth an exclamation at the carelessness of the players, when a pawn, or other piece, was captured through an inadvertent move. The game is still before us; the supreme move of *checkmate* is not yet made.

Since our return from Buffalo we have been inundated with queries as to the position of those firms outside the combine; what they are to do and how they can overcome the difficulties now besetting them. At present we have no means of knowing. All we can say is, have patience. You may go out of business on March 1 (the time limit set), or you may not. There is a trite saying that *"He who laughs last laughs long,"* and the last laugh is not yet laughed. On other pages we have given the opinions of the press, and ask our readers to peruse those, and if they can glean any comfort from them, it is their's. One way out of the difficulty is for those renters who stand to lose their all to join with a concern already in the combine and act as agent or sub-office until such time as the strain is made less tense.

We feel sorry for those renters who were so short-sighted as to refuse, till too late, to join the United Film Association. We urged them, by voice and pen in these columns, to get in line, but, *"Qui Bono,"* you can lead a horse to water, but you can't make him drink; and now they must pay $5,000 and wait one year for admittance. Who's to blame?

Who is left out?

The manufacturing firms not in the above combine are, in America: American Biograph, New York; Baker Manufacturing Company, Chicago; Payne Company, Rochester; Goodfellow Manufacturing Company, Detroit; O. T. Crawford Company, St. Louis; Penn Manufacturing Company, Pennsylvania, and Cameraphone Company, New York. Abroad, with American representatives: Urban Eclipse Company, London; Warwick Trading Company, London; Carlo Rossi, Italy; Gaumont Company, Paris, and Theo. Pathe, Paris—represented by Kleine Optical Company. Society Italian Cines, Rome; Williamson & Co., London—represented by Chas. Dressler Company. Cricks & Sharp, London; Sheffield Photo Company, Sheffield; General Cinematograph Company, London; Hepworth & Co., London—represented by Williams, Brown & Earle. In addition to these, there are two or three firms who import films, Swedish, Danish, German and Norwegian firms.

It was stated at the convention that Geo. Eastman had signed an agreement not to supply any of the above firms with film. We did not see the agreement, nor could we learn of anyone who had.

Our advice to our readers is: Do not be unnecessarily alarmed; bide a wee in patience, and no doubt most of the difficulties that look so formidable will prove very easy after all.

The Platform of the Association

It is claimed that the motives which led to the combination of interests between the manufacturers were "ninety-nine parts commercial and one part legal, the legal aspect being only a stepping stone to accomplish the prime object of placing the business on a substantial footing for the ultimate benefit of all concerned." Be that as it may, it has long been obvious to all that certain abuses were rapidly bringing about a state of affairs which heralded ruin to the entire business.

As conditions existed there was no incentive to manufacturers to put forth their best efforts to produce films that were photographically perfect as well as morally clean. Productions which should never have seen the light of day and which could not be sold at the regular price would be disposed of at any figure. On the other hand, film renters would send out films as long as a sprocket hole remained, whereas in future all film must be returned to the manufacturer after a certain date.

 2-15-08

It is readily seen that much good will come from certain of the resolutions adopted provided that they are rigidly adhered to. If the quality of the show is alone improved it will restore this form of entertainment to public favor and tend to ensure its permanence and growth. The film renters still have it in their power to work together for this end. They are not compelled to purchase all the products of the league of manufacturers and those who furnish the best selection in the best condition will get the cream of the business.

What a pity it is that a resolution was not presented and adopted at the Buffalo meeting that all the renters should empty their vaults of the miles of junk they now retain, the same to be credited to them by the manufacturers at a price mutually agreed upon. What a glorious bonfire this would have made to celebrate the formation of the Film Service Association and blazon its way to success.

The Position of the American Mutoscope and Biograph Company.

Owing to the tense position of affairs we interviewed Messrs. Kennedy and Marvin, of the Biograph Company, and the following signed statement is the reply to the trade:

"We were urged to join the Edison-Pathe combination, but we refused.

"The Court of Appeals has twice repudiated the claims of Edison that he is the creator of the moving picture art, and has limited his patent to his own particular form of apparatus. The same court has also decided that our apparatus does not infringe the Edison patent.

"We stand absolutely independent and protected by our own patents.

"We have largely increased our capacity and are prepared to regularly supply our own films and the films of the best foreign manufacturers in any quantity.

"We will, at our own expense, protect our customers from any form of patent persecution in connection with film supplied by us.

"Edison cannot obtain an injunction against any renter or exhibitor for the reason that his film patent has not been adjudicated and a decision cannot be obtained in less than two years."

"H. N. Marvin.
"I. J. Kennedy."

The greatest laugh producer of recent issue is "The Runaway Horse," and another equally hilarious is "Bobby's Kodak." Feature films for some time to come will be "Monte Cristo," a dramatic triumph, and "Incendiary Foreman," which produces a realistic fire scene. Pathos is delicately and effectively rendered in "Evangeline," while "Babies Will Play" cannot fail to please the ladies and children, and "The Butterflies," with its beautiful coloring and special music, is a pleasing innovation and a distinct departure from the beaten track.

In the *Billboard* we notice an advertisement of "Post Cards of the Boyertown Theater Horror." The maker should be ostracised. Such sordid pandering to the lowest tastes is deplorable.

Why not subscribe now. You can not afford to miss a copy.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER II.

THE OPERATING ROOM.

Altogether too little attention is paid to the operating room by the average designer and builder of motion picture theaters. Their idea seems to resemble that of the housewife who, when interrogated concerning the plans for a new home, told her husband: "Now, John, you make plenty of closets and whatever is left make up into rooms." Judging by some of the operating rooms the writer has viewed the idea of the builder was that if anything was left after everything else was provided for it would answer for the machine booth.

In planning a motion picture theater it is well to consider that it is what comes from the operating room that brings in the box-office receipts. This being the case, it would seem that every preparation should be made to enable the operator to put on a first-class show. This he cannot and will not do in a little two by four iron-lined hole-in-the-wall, where everything is inconvenient and nothing is arranged for convenience or comfort.

The operating room should in all cases be at least six feet from floor to ceiling—deeper if possible. It should be large enough to allow of a small work bench, preferably on the operating side of the machine, with not less than two (and there should be three) feet on either side of and behind the machine. Directly at the rear of the projecting apparatus should be located a window arranged to open for ventilation in Summer as well as to afford light by day. The room should be lined, top, bottom and sides, with substantial sheet metal laid on quarter-inch asbestos, and the room itself should be connected, by a metal pipe not less than eight inches in diameter, either with an ample flue or the open air, the pipe to tap into the ceiling and be at all times open. This will, in event of fire, allow the smoke and much of the heat to escape at least long enough for the audience to get out of the building. If the film box itself (where one is used) be connected to this pipe, a whole box full of film may burn and no one outside the operating room be the wiser. On the operating side of the machine, if the floor be ironclad, should be spread either a rubber mat or a square of heavy linoleum. About the walls should be placed plenty of hooks and on them should be hung neatly coiled wire of useful sizes, extra lamp and lamp parts, extra slide carrier, etc., all ready to hand in case of emergency. On the wall on the operating side of machine should be a case of "pigeon holes" to hold carbons, tint slides, fuse wire, leader and tailpiece film, etc., all ready for instant use. How many times it happens to the careless operator that he is compelled to spend more time rummaging and searching for material to make repairs than is required to make the repair itself. Keep everything neat in the operating room, and every thing in its place, so that when an accident occurs (as they will to the best) you will be able to instantly lay your hand on whatever is needed and waste no time when an audience is waiting. Every operating room should be provided with a small electric fan for ventilation in Summer. No operator can or will do his best when the perspiration is dripping from the end of his nose and fingertips, especially when he knows it is caused mainly by stinginess on the part of his employer. An arc lamp in a small room in Summer is a warm proposition at best, and you may gamble that the man-behind-the-gun won't

have any icicles hanging to his whiskers even with a fan. The peephole should be of ample size and in position to allow the operator at all times a clear, unobstructed view of the picture. He *must* watch the picture constantly if he makes a good one, and he won't do it so well if it is not handy. Of course, there should be a full complement of tools such as pliers (with tape-wound handles), files, screwdrivers of various sizes, hammer, etc., and a wood rasp for sharpening carbons. There should be ample light provided, for when a breakdown occurs and an audience is waiting one must work fast—a thing not easily done in poor light. The switchbox should be located directly in front of the operator as he sits at the machine, so that he may instantly pull the switch if anything happens. All wires should be encased in tubing and the operating room door should open outward but be held shut by a stout spring.

It costs money to fit up this kind of a room—yes. But when you have it done you are in position to say to the operator (assuming that you put in a good machine), "You give a good show," and it is up to him to do it or quit.

The Curtain.

A curtain just exactly the width of the moving picture, surrounded by a flaring proscenium, produces the best possible effect. If, however, your curtain is larger than your picture, it will be found to add greatly to the effect if the surplus be blocked off in dead black (not a shiny black, but a dead one). Plain white plaster makes the ideal curtain, though tightly stretched cloth answers almost as well. Sheet metal may be used by covering the seams with white lead putty paste and painting with white lead mixed with turpentine, to which should be added just a little linseed oil. Kalsomine is better, but likely to peel on metal. Add just a tinge of blue to the white. It is sometimes desirable to locate the machine behind the curtain. This may best be done by using a thin cheesecloth. Quite a heavy cloth may be used, however, by keeping it wet. When a plaster curtain acquires dirty spots they may be removed with No. 1 sandpaper.

"The Current and Wiring" next week.

The Electric Light in the Optical Lantern.

No. 3.—By C. M. H.

An automatic arc lamp is one in which the carbon rods are gradually fed forward as they are consumed by a mechanical contrivance which is controlled by the electric current. It has already been stated that the gap between the carbon points offers a high resistance to the passage of the electricity, because of the poor conductivity of the intensely hot carbon vapor with which it is filled. It will be readily understood, therefore, that the greater this distance between the carbon points the higher will be the resistance which the space offers to the passage of the electricity. Now, it is one of the first laws of the science of electricity that the quantity of current which flows around a given circuit is inversely proportional—other things being equal—to the amount of resistance which that current offers to its passage; consequently, as this distance between the carbon points increases, or in other words, as the arc grows longer the quantity of electricity consumed by the lamp diminishes proportionately. It is upon this circumstance that the principle of all automatic regulators depends.

To see how this principle is applied, let us imagine an

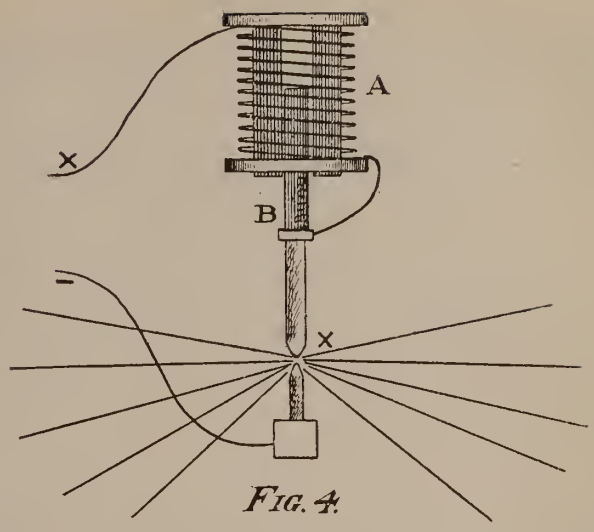

Fig. 4.

automatic lamp (Fig. 4) constructed on the very simplest lines. A is an electro magnet, through which the electric current which feeds the arc has to pass, and whose magnetic strength is, of course, strictly proportional to the strength of that current. It follows that as the carbons are consumed and the distance between their points increases, the attractive force which the magnet exerts upon the armature (B) will grow smaller and smaller. The iron core of the magnet is hollow, and the cylindrical armature is free to work up and down in its centre, so that it will rise to its highest position when the magnet is at its strongest, and sink lower and lower as the attractive power grows less. Suppose that one of the carbons—say the upper one—is attached to this armature, the other one being a fixture, while there is no current flowing through the circuit, the two carbons will be in contact, for the upper one will rest upon its fellow by its own weight, and that the carbons should touch, it will be remembered, is a necessary condition of the striking of the arc.

Now, suppose that the electric current is switched on. At the first moment there will, of course, be practically no resistance to its passage, for the electrodes are in contact with one another, and as this great flow of current has to pass through the magnet, it will immediately assert a powerful attractive force upon the armature, and will suck it up and draw the carbons apart. As the points separate, however, the strength of the current will be greatly reduced, the magnet will become weaker in proportion, and a state of equilibrium will quickly be reached when the carbon points are distant from one another by the extent necessary for the maintenance of the arc at its best. Then, as the rods are gradually consumed and the arc grows longer, the strength of the current will be diminished, the magnet, suddenly losing its power, will drop the upper carbon and immediately pick it up again when the arc is re-established. I think it will be hardly necessary to point out that this is a very imaginary case, for a lamp built upon such simple lines as this would be utterly impracticable. If, however, such a contrivance as this were a practical possibility, it would be called a monphotal lamp; that is to say, it would only work when there were no other lamps burning upon the same circuit, for any variation in the strength of the current supplied to it would influence the light by altering the distance between the carbon points. To overcome this difficulty, what is known as the "differential" principle was devised.

That principle I will now try to explain. There are two magnets employed, one being wound with thick wire

through which the main current has to pass, just as in the previous case, while the other is wound with a great quantity of very fine wire, and is connected direct with the main circuit, so that a certain amount of electricity is always flowing through it so long as the current is switched on, and quite independently of the resistance of the arc, or indeed of whether the light is burning at all. So it will be seen the current divides directly it enters the lamp, part of it flowing through the coils of the main magnet and across the arc, while the small remainder is shunted into the auxiliary or "shunt" magnet as it is called for this reason, and there exhausts itself in merely maintaining the strength of that magnet's attractive power. The great quantity of very fine wire with which this second magnet is wound confers upon it a very high, and, of course, constant resistance, so high that only a very small quantity of electricity is able to flow through it. As the resistance is unalterable, the strength of this magnet is strictly proportionate to the strength of the current which is flowing round it, and as this magnet pulls in the opposite direction to the main one, it will exactly compensate for any variation in the power of the main magnet which is due to fluctuations in the potential of the main circuit.

I do not know whether I have made this rather complex explanation sufficiently clear. There are two electromagnets, one more powerful than the other, but both working on branches of the same circuit, so that any variation in the strength of that circuit will affect each alike, and the relation of the strength of one to that of the other will not vary with any fluctuations in the potential of that circuit. But the main mtagnet depends for its strength upon the variable resistance of the arc, so that the regulation of the distance between the carbon points will depend upon the amount of current crossing the arc as compared with its strength at the terminals of the lamp, and only the amount of light, not the length of the arc, will be affected by the variations in the current supplied to the lamp.—*The Kinematograph and Lantern Weekly.*

(To be continued.)

Keen Competition between Film Manufacturers.

The following letters, with the comment thereon, appear in our French contemporary, *Argus Phono-Cinema,* Paris. On being asked to publish these letters we submitted the translation to the representative of Pathe Freres, and their reply is subjoined:

HONESTY AMONG AUTHORS OF CINEMATOGRAPH FILMS.

The Rooster Parading in the Plumes of the Peacock.

We have frequently had to refer to the unprincipled manner in which certain publishers of cinematograph films copy the subjects of their contemporaries.

When this is confined to mere similarity of plot or choice of subject, the practice may be reasonably excused, as it may be presumed that the selection and photographic rendering was also their own conception. But when the publishers of films take upon themselves to make pure and simple copies of their competitors' work, there is more than lack of common decency; in fact, they have entirely overstepped the bounds of commercial propriety and may be plainly, if not politely, described as thieves.

Our esteemed Italian contemporary, the Revista Fona-Cinematographica, publishes on this subject the following letter, which was received from M. Luigi Maronne. We reproduce it literally, taking care to preserve as far as possible the expressions of the Italian correspondent:

Rome, Italy.

An employee of the Society Italian Cines of Rome, M. Velle, having left that concern to enter the employment of Pathe Freres, has reproduced for the latter concern some cinematograph scenes made at Rome for the Cines. He not only reproduced the subjects of which he was the originator, but he also appropriated the ideas of another employee of the Cines, Egidio Rossi.

I do not wish to say anything in disparagement of M. Velle, having known him slightly when I belonged to the Italian Society Cines, but it must be admitted that his action is entirely unjustifiable. The Cines Society pav very liberally for the production of cinematograph subjects, and it seems to me that M. Velle, having a fixed salary of 1,000 francs per month and an allowance of two francs per metre of film negative produced by him, the Society treated him with every possible consideration, and especially as it made him an additional allowance for two assistants.

It is not evident what inducement or reason M. Velle had for leaving the Society Cines, but whatever the reason, had he the right to reproduce for another concern the subjects for which he had been already paid by the Society Italian Cines?

The question also arises—Was this piracy only permitted or was it suggested by the house of Pathe Freres? In either case, is not this the climax of indelicacy for a house which ought to have more self-respect? But the house of Pathe Freres does not trouble itself with these minor details as may be seen by its extending its tentacles in every direction, ruthlessly grasping everything in sight.

What does this august Parisian house want? Can it not be content with the enormous profits which it already realizes from Italy? Does it want to monopolize the entire cinematograph industry of the whole world? Is it afraid of the fair competition of Italy? We have not yet arrived at the point where we have to steal their ideas, and, thank God! we have sufficient resources of our own and have no occasion to!

And if the house of Pathe Freres has no sense of honor, it was the duty of M. Velle to refuse to do such a thing and to remember that we do not only live for gain. Honesty, above all, my dear friend Velle! If a cinematograph establishment asked us to connive in such a wrong-doing, it would be our duty to refuse and to show that our honor as an artist was not for sale! The mere fact that you are in France and we are in Italy is no reason why we should take each other's scalps. From the standpoint of Art there is no France and no Italy but we belong to the entire world. Let us shake hands and work together as becomes true artists.

By this fault-finding I do not pose as the champion of the Cine Societe, which, by the way, has no need of such defence; but, merely by throwing light on this subject, to show the necessity of some international legislation to protect the rights of cinematograph authors. If such a law were in effect, would the house of Pathe Freres have been guilty of such plagiarism?

Who is to reimburse the Cines for the wrong done to them? If a customer has bought duplicate subjects from both houses, who is to reimburse him for the useless expense?

If we were thus protected by the law the rooster of Pathe Freres would not always be the first to announce the rising of the sun.

LUIGI MARONNE.

Rome, Italy.

Dear Sirs—Serious annoyances which have frequently occurred of late in the cinematograph market, to the detriment of ourselves and of our customers, has obliged us to abandon our usual reserve and speak freely.

For several months, Pathe Freres, manufacturers of films in Paris, have taken the liberty to copy many of the subjects published by our house. This copying extends to the minutest details, changing neither the actions, the scenery, nor the costumes. A previous employee of ours evidently thinks himself at liberty to reproduce for Pathe Freres all the subjects that he composed for the Cines and for which he has been already well paid by us.

It is on this account that there are now on the market duplicate identical subjects bearing the trade-marks "Cine" and "Pathe," such as "Dreamland," "The Little Wizard," "Watchmaker's Secret," "Punchinello" and "The Mysterious Accordeon." We might mention others, such as "The Little Japanese," lately published by Pathe, and which we did not care to publish, but which is an exact copy of the negative which our former employee produced for the Cines.

It would hardly be proper for us to make such statements but for the fact that we can furnish documents giving indis-

putable proof to all who for so long a time have wondered why the same subjects were being published simultaneously by two different establishments.

All honest men should be able to pass judgment on such actions, which unfortunately escape the rigor of the law.

As for us, without worrying over the above incidents, we continue to conduct our business in the same becoming manner which has always been characteristic of our house and which brings us the continued esteem of our numerous and daily increasing clientele.

SOCIETY ITALIAN CINES.

New York, February 6, 1908.

Our attention has been called to a letter in the Revista Fona-Cinematographica, in which the writer, M. Luigi Maronne, makes certain disparaging statements regarding the firm of Pathe Freres. He neglects to state, however, that the artist, M. Velle, was originally in our employ, having been educated by us in the art of producing film subjects. He is also silent on the fact that M. Velle, along with other of our employees, were offered inducements by the Society Italian Cines to leave our firm and come to them. It is known to the trade, however, that they sent out circulars boasting of the fact that they had secured the services of M. Velle, of Pathe Freres, and in it mentioned the titles of popular films that M. Velle had produced while with us. It is also well known to the trade that the fact that they for a time secured our workmen was the only thing which enabled them to produce any films worthy of mention.

Strictly speaking, the creations of the brain of M. Velle were the property of Pathe Freres, and the statement of the Cines Society that they produced any of his films in the short time that he was with them is a candid admission of their own wrong-doing.

We are not asking any favors from the Society Italian Cines and are not seeking any controversy with them, but we wish it clearly understood that we intend to protect our rights and our good name. If the Society Cines aspires to become a factor in this field and earn for themselves the respect of the trade they should educate their own artists and invent their own plots and apparatus, as we have done, and not appropriate the brains and ideas of those who have already paved the way to the success of this profession.

PATHE FRERES.
By T. A. Berst, Asst. Treas.

The Combine as Viewed by the Daily Press.

MOVING PICTURES FORM A GIANT COMBINATION AND IS THREATENED WITH WAR.

A war in the moving picture field which may affect not only American exhibitors, renters, and manufacturers of films, but also those of Europe, threatens, as a result of a convention in the Lafayette Hotel on February 8, when members of the United Film Renters' National Protective Association met the manufacturers' association to discuss ways and means to regulate the trade. A common ground was reached in a secret meeting, and a combination formed to regulate prices, by the two associations. A general advance of 25 per cent. in the price of rental of films to exhibitors was agreed upon, and the manufacturers' body pledged itself to sell only to members of the Renters' Association, which, on its part, agreed to uphold the standard of the exhibits and maintain the prices agreed upon.

The first rumble of the approaching storm was heard, however, when the interests of the Society Italian Cines, manufacturers, of Rome, Italy, were seen to clash with the interests of Pathe Freres, who, with the patronage of the Edison Manufacturing Company of Orange, N. J., are the largest exporters of undeveloped films to the United States. The rivalry between the two companies, in Europe, has been a matter of several months. It is said pyrotechnics were in order when the representatives of the Italian company were ignored on the floor of the convention. Matters reached a climax, when the name of the Italian company was omitted from the roster of those favorable to the project for the uplift of the business. The Williams, Browne & Earle Company, of Philadelphia, importers, also were omitted. The American Biograph Company, which has fought the Edison people in the courts, was not represented at the meeting.

"We mean fight," said I. W. Ullman, representative for the Society Italian Cines. "The American Biograph Company is in a position to increase its output, and it is manufacturing in spite of the efforts of the Edison people. We may join forces with them."

Renters Have Trouble.

Similar friction is said to have been experienced when the Renters' Association recently was organized. It has a membership roll of 120, but several members are said to be in revolt, and not only refuse to give their exclusive trade to the allied Edison interests, but openly to have joined forces with the disaffected manufacturers. It is said that the credentials of some of the delegates to yesterday's convention were rejected.

"We are prepared to cast in our lot with the American Biograph people, if freedom of purchase is denied us," said W. H. Goodfellow, of the Detroit Film Exchange. "We are not in sympathy with any freeze out."

James B. Clark, of the Pittsburg Calcium Light Company, is president of the organization, and D. McDonald, a New York attorney, is secretary. Representatives from many amusement journals in the country, including C. H. Allhouse, of the Cleveland Clipper and the Film Exhibitor; Warren A. Patrick, of the Chicago Show World; Leon J. Rubinstein of the Views and Film Index; Alfred H. Saunders and J. P. Chalmers of Moving Picture World, and a representative of the New York Billboard, were in attendance at the convention.—Buffalo Courier, Sunday, February 9.

[We were credited with being the author of the above by someone, maliciously inclined, and wish to protest strongly against such assertion. In the presence of witnesses we interviewed the reporter and he assured us that he had not seen us, nor had any knowledge from us. He further stated that a sum of money had been offered to him, not to give publicity to the statements, which made him all the more satisfied that, as he said, he had got the goods and the story was too good for him to be bribed not to tell it.—Ed.]

FIRMS EXCLUDED FROM NEWLY FORMED COMBINATION OF FILM MANUFACTURERS AND FILM RENTERS SAY THEY WILL BEGIN SUIT UNDER THE SHERMAN ANTI-TRUST LAW.

Indications that a crisis has been reached in the affairs of the moving picture film manufacturers and the renters, or middlemen, is seen in persistent rumors that simultaneous suits will be brought against the two associations, under the Sherman anti-trust law, in the States of Ohio and Illinois.

An agreement, it is said, was reached by the two associations to create a general advance of twenty-five per cent. in the prices of films to the exhibitors at a convention held in the Lafayette Hotel Saturday and Sunday. It also was agreed, it is asserted, by the manufacturers' association, which is composed of eight firms, not to sell to any person or firm not a member of the United Film Renters' Association. The renters reciprocated with an agreement not to buy outside the ranks of the manufacturers' association. It is conceded that the manufacturers' association is controlled by the Edison Manufacturing Company, of Orange, N. J., and subsidiary companies, and the firm of Pathe Freres of Paris, France, the largest exporters of undeveloped moving picture films to the United States.

Suits by Outsiders.

The threatened suits are said to come from outside manufacturers and renters, who were refused admission to the organizations, and to the newly-formed combination, it is said, by the allied interests of the Edison Company and Pathe Freres. Among them are the Society Italian Cines of Rome, Italy; the Williams, Browne & Earle Company, importers, of New York, and the Kleine Optical Company of Chicago. A rate war on imported goods from Europe has been in progress between the Italian company and Pathe Freres for the control of the American market, for several weeks.

I. W. Ullman, who is manager of the American interests of the Italian company, openly threatened fight on the combination Saturday. He said it was possible that the Society Italian Cines would join forces with the American Biograph Company, an independent manufacturing company which is said to have won several suits from the Edison Company, regarding patent rights to a machine for taking moving pictures.

The suit in Ohio, it is said, will be undertaken by the United Moving Picture Exhibitors' Association, of Cleveland. Representation will be made Monday, it is declared, to United States District Attorney J. J. Sullivan, of Cleveland, to immediately institute suits against the newly formed combination, on the ground that a conspiracy in restraint of trade has been formed. Exhibitors of moving pictures all over the country who have enjoyed cheap prices on films as a result of rate war, are said

to have expressed antagonism to the formation of the combination, and to be preparing protests against the raise in rates. The exhibitors, however, have been powerless to prevent the meetings of the renters and manufacturers.

Renters Organize.

Over 120 members from all parts of the country constitute the roster of the Renters' Association, which has been formed less than a week. It was decided yesterday to impose a $5,000 initiation fee and not to admit any new members until a year shall have elapsed after the application shall have been filed with the secretary of the organization.

Positive verification for the rumor of the suit in Illinois could not be obtained. It is understood, however, that the representative of an interested Chicago firm of manufacturers made threats to bring such a suit.

Provision was made in the by-laws of the Renters' Association for the appointment of a commission to which all the output of the manufacturers must be submitted before being rented to exhibitors. The duties of the commission shall be to reject, with the authority of the association, all films of an immoral or risque nature.

It is declared probable that all the renters dissatisfied with the inter-association purchase agreement, and the manufacturers barred from the negotiations, will attempt to join forces with the American Biograph Company and wage war with the Edison forces. A proposition to sell direct to the exhibitors, and eliminate the renter entirely, is said to be now under discussion by representatives of these firms.—Buffalo Courier, Monday, February 10.

WILL ELIMINATE EVIL PICTURES.

Patrons of moving picture shows will see no more immodest, immoral or suggestive pictures. Such was the vote of the United Film Exchange Association, now in convention at the Lafayette Hotel. The vote to abolish all kinds of suggestive pictures was unanimous. Another kind of picture that is objectionable to the public and will be removed from all moving picture shows is the sort that depicts crime.

"These pictures have brought discredit generally on the moving picture business," said F. C. Aikin, of Chicago, vice-president of the association, yesterday. "The patrons of nickelodeons and moving picture shows are largely women and children, and to gain the better class of trade, such a step of elimination of objectionable pictures has been found necessary."

The convention here, which began its sessions last Saturday, held three meetings yesterday, as questions of morality in pictures are considered by the members to be good Sunday work.

The association has about 125 members from all parts of the United States. They are not the men who run the little shows, but the men who rent the films to the exhibitors. But behind the whole proposition is the Edison company, which controls all the manufacturers of films.

At Saturday's session three manufacturers, who have been licensed by the Edison Company to make films, were charged by the association with making an inferior grade. On recommendation of the association, their right to manufacture films under the Edison patents was revoked.

This action caused a big fight in the convention. Many believed that the three manufacturers should not be ruined by the action of the convention, but the vote to revoke their licenses went through just the same. Tha officers of the association refused to give out the names of the three manufacturers.

Steps will be taken in the near future to take in all the old pictures that have been going the rounds for years in cheap moving picture shows. Another bad practice that has hurt the business has been the buying up of old and half-spoiled films by concerns which sublet them to exhibitors at cheap rates. The convention voted that no member of the organization shall be allowed in the future to sell any films. When through leasing them, they are to be returned to the factories.

The convention will close its sessions to-day.—Buffalo Express, February 10.

MOVING PICTURE MEN MAY FIGHT.

Dissatisfaction is said to have arisen in the ranks of the moving picture manufacturers and some of the renters because of the deliberations of the manufacturers and the United Film Renters' Protective Association at the Lafayette Hotel yesterday. It would not be surprising if litigation resulted. Already there is talk of actions being instituted under the Sherman anti-trust law in the States of Ohio and Illinois. Representatives of the manufacturers and about 120 of the renters' association have held several sessions in this city since last Saturday afternoon.

Report has it that an agreement was reached by the two associations to create a general advance of 25 per cent. in the price of films to the exhibitors. It was also agreed, it is reported, by the manufacturers' association, which is composed of eight firms, not to sell to any person or firm not a member of the renters' association. The Edison Manufacturing Company, of Orange, N. J., and subsidiary companies, and the Pathe Freres, of Paris, France, control the output of films. Outside manufacturers and renters, who have been refused admission to the newly created organizations, are threatening to bring the suits. Among these ostracized firms are the Society Italian Cines, of Rome, Italy; the Williams, Browne & Earle Company, importers, of New York, and the Kleine Optical Company, of Chicago. I. W. Ullman, manager of the American interests of the Italian Company, has openly threatened legal proceedings against the combination and intimated it was possible the Italian society would join hands with the American Biograph Company, an independent manufacturing concern.

The Ohio suit, it is said, will be undertaken by the United Moving Picture Exhibitors' Association of Cleveland. Most of the exhibitors who have been getting moving pictures at cheap prices are up in arms at the new laws set down by the controlling manufacturers.

Another step taken at the local meetings was to impose $5,000 initiation fee, and not to admit any new members until a year shall have elapsed after the application has been filed with the secretary of the organization. It was also agreed to eliminate all pictures of immoral taint and pictures dealing with criminal acts.—Buffalo Enquirer, February 10.

MOVING PICTURES IN TIGHT TRUST.

In order to secure complete control of the moving picture business of this country, representing an investment of $50,000,000, eight of the leading American and French manufacturers have formed an $8,000,000 combination, which on Saturday last dictated its terms to 100 rental agents and 4,200 playhouses and five-cent amusement places throughout the country.

The rules adopted by the combined manufacturers will be strictly enforced, and it is frankly announced that those who do not live up to their terms will be forced out of business. The manufacturers protest that they have not formed a trust, and that the rules which they have adopted are solely for the protection of the public. They declare that it is only through the elimination of excessive competition that they will be able to guarantee the public the protection of all the latest and most improved devices by the expenditure of a large sum of money, which could not be safely invested under uncertain business conditions.

It is announced that under the terms of the combination agreement the seven manufacturing concerns—S. Lubin, of Philadelphia; the Vitagraph Company and the Essanay Company, of New York; Selig & Co. and Kalem, of Chicago, and the two French firms of Pathe and Melies—will recognize all claims of Thomas A. Edison, who will receive an annual royalty of $200,000 for the use of his inventions in the manufacture of moving pictures. Edison, in turn, is bound to allow nobody outside his seven partners in the combination to use his inventions, without which it is impossible to make moving picture films. All suits which have been pending in the United States courts for the last nine years are thereby settled between Edison and the manufacturers, whom he at different times charged with infringing on his patent rights.

The eight manufacturers, including Edison, are further understood to have agreed to sell no films except to the 100 recognized "rental departments" of the combination. These departments are again forbidden to sell any films. The films are sold to them only for the purpose of being rented out to the show places, and the manufacturers retain for themselves the right to restrain the departments from furnishing films to any show place that, in the estimation of the manufacturers, is unfit and unsafe for a moving picture performance.

Want Licensed Operators.

The combination will also insist on having all operators of moving picture machines licensed. They declare that they will seek, as far as possible, to have laws passed in every State for licensing operators, as recommended by the coroner's jury which investigated the Boyertown Opera House horror. Where laws are not passed, the combined manufacturers will insist that operators undergo an examination before them or their representatives before films will be furnished to a show place in charge of such unlicensed operators.

Only the latest improved machines, with automatic shutters and magazine film rollers, which make a fire impossible, will be permitted in use by the combined manufacturers, and they state that they will not tolerate the importation of any outside films from foreign countries, especially films of suggestive scenes.

"It is in no sense a trust that we have entered into," said Mr. Lubin yesterday. "There will be absolutely no increase in prices. We have reached an agreement only for the protection of the business and the public. We do not want our business injured by accidents. It is to our interest to protect the public and give them the best possible service. But to raise the moving picture business to a higher standard means the expenditure of an enormous sum of money, which no man would be safe in investing before the business was established securely and protected against ruinous competition and court suits. The inventor is protected, and the manufacturer is protected now, so that we can work together for the advancement of the business and the better protection of the public."

"We will insist strictly on the elimination of all unsafe places. There are several in smaller towns which will be forced out of business. That cannot be avoided, and we will refuse to rent films to those places only because they endanger the public, and, therefore, the reputation of our amusement business. We have adopted rules which provide that all machines must be in fireproof boxes and equipped with the latest safety devices.

"The standard of the pictures will also be raised, and nothing that is in the least suggestive will be tolerated. One result of this agreement, which gives us eight manufacturers exclusive control of the film-making business, is that we here in Philadelphia will shortly invest about $45,000 in a large studio, covered on all sides with glass, and big enough for the enactment of any moving picture scene. We can afford to invest big sums in the business now, and we will show the world how to make moving pictures on a scale that has never been attempted."

Wedding Bells.—At the house of her father, at Kings Highway, N. Y., who gave the bride away, Miss May Rock, daughter of Wm. T. Rock (of Vitagraph of America), was married on February 6 to Mr. Carl a Willatowski. There were present at the ceremony: Mr. and Mrs. Wm. T. Rock, Mr. and Mrs. J. B. Rock, Mr. and Mrs. W. B. Arthur, Mr. and Mrs. Ellwood, Mr. and Mrs. A. V. Smith, Mrs. Berg and Mr. Cooper, who provided the wedding lunch. Many and choice were the wedding gifts, among which were included a handsome set of dishes from the employees of Vitagraph, a toilet set from Mr. S. Lubin, and a handsome present from Mr. A. Berst of Pathe Freres. We join in good wishes to the happy pair.

* * *

ANOTHER ACCIDENT DUE TO THE SMOKER.

A spark from a cigar falling on a roll of moving picture films in the establishment of the Quaker City Lantern Slide Company, Philadelphia, caused a fire that threatened the lives of a dozen employees and badly damaged the place.

Charles A. Calehuff, the proprietor of the concern, was in Buffalo, and the employees in their haste to escape forgot that a tin box in a desk contained $800.

One of the men remembered it, though, when he reached the street and wanted to go back for it, Special Policeman Bigger and Sergeant Boland, of the Third Street and Fairmount Avenue Station, stopped him and as soon as the firemen had the blaze under control they entered the building and groping their way up the stairs found the tin box containing the money.

The loss will amount to several thousand dollars.

Letters to the Editor.

CALCIUM OR ELECTRIC LIGHT.

New Bedford, Mass., February 5, 1908.

Mr. Alfred H. Saunders:

Dear Sir:—The Moving Picture World is hitting the nail on the head by telling the truth and only the truth. The public are getting fearfully nervous, by the continued scare headings in the press, and it seems a pity there is no way of stopping it.

1. Can you give me any information as to the success of the "Rheostatocide"? is it a really good thing and have you seen it working during your "Visits"? I strike alternating current every other thing and it is very unsatisfactory. Is there anything else that will do what it claims to do?

2. In the last Moving Picture World it speaks of only set rheostats being allowed in New York City; does this reject all which have an adjustable device?

3. I am told quite a number of halls in New York City will not allow Ox-Hy. outfits run in them; do you know whether this is so? Do you think it possible to operate an

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Ox-Hy. lantern in Carnegie Hall and get a good, bright picture? Think it is probably a long throw. What do Elmendorf & Holmes use there—gas or electricity?

Hoping I have not asked you too many questions, I am,
J. ARNOLD WRIGHT.

In reply: 1. We can safely recommend the "Rheostatocide" to do all it claims. We have seen it at work and it gives a good, steady service. The principle on which it works is the same as a regulator on a cylinder of oxygen or hydrogen. The gas is supplied to the regulator, which automatically shuts off the supply until the regulator is exhausted. The "Rheostatocide" draws current from the meter until it is full, then shuts off the meter until the current is exhausted by the lamp in a steady, even flow, and so on automatically. We have spoken to several who are using it and they are well satisfied with the results. Of course, it is only available for alternating current and cannot be used on direct.

There are two or three other devices which claim to convert the A. C. to D. C., but we have not yet had the privilege of seeing and trying them, with the exception of the Clarostat of the Pittsburg Calcium Light Company, particulars of which you will find in issue No. 38, November 23, 1907, page 611.

2. New York City authorities absolutely forbid the use of adjustable rheostats.

3. We learn that Oxy-Hy. outfits are only forbidden in relation to moving picture machines, but can be used for stereopticons. It is possible to use the Oxy-Hy. in Carnegie Hall for stereopticon, but as it is wired for electricity the management prefer this be used. We have used an Oxy-Hy. outfit and projected a brilliant picture at 150 feet, and see no reason why a bright picture can not be got here. The lecturers named use electricity.

REPAIRING FILM.

Schenectady, N. Y., February 4, 1908.

Editors Moving Picture World:

Dear Sirs:—I see by your paper different ideas of repairing film and keeping them in good order. It has been my experience in the moving picture business that there are many operators that do not know how to repair a film, I am sorry to say.

I will give my ideas about this matter, and think you will agree with me. I am on a circuit where films get a hard knock and in my experience this is the best way to trim them.

There is a wrong way as well as a right way, one as shown by illustration Fig. 1, I.

I have had lots of film come to me like Fig. 1, II., which is a very bad way.

If the films are trimmed like Fig. 1, I., they will go through the machine without any trouble at all.

But I have found in my experience that most of the opera-

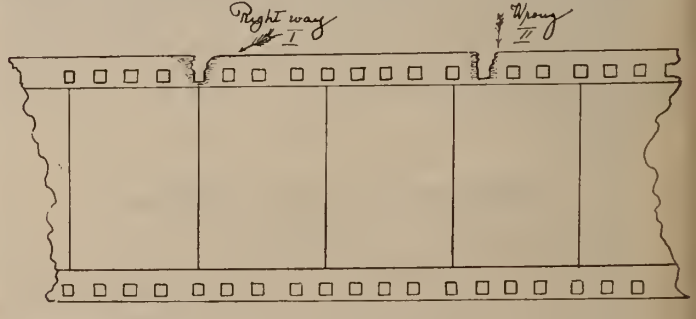
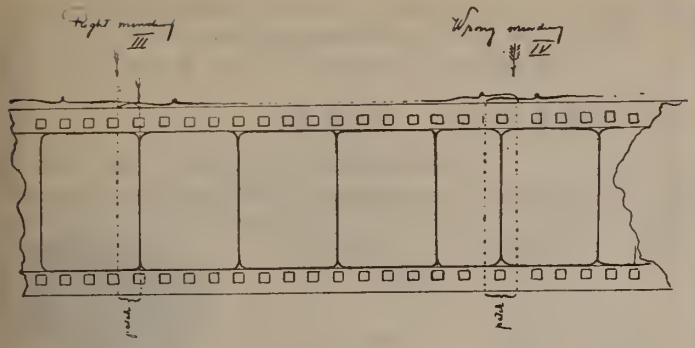


Fig 1.

tors cut the film straight up and down, like Fig. 1, II., and then it's very liable to tear going through the machine.

I see a number of films with rain marks, and this has its cause mostly in starting to rewind the film too loose and then afterwards with your hands trying to tighten it up when the machine is running. If there is any dirt it certainly will scratch the film. Wind it up tight from beginning and it will save lots of trouble. A good idea is to dampen a cloth in alcohol and go all over the film; that will keep it clear and moist. Another thing is patching a film. Most of the film you get is patched so you have to frame the picture every time, and this is a carelessness of the operator in the public eye.



If you patch like Fig. 2, III., you will never have any trouble. Fig. 2, IV., is the wrong way to mend a film and makes a big framing on the curtain. Now, if anybody has any better way I would like to get an answer in this paper.

Truly yours,

L. H. BROWN.

HINTS TO OPERATORS.

Editor Moving Picture World:

Dear Sir:—The other day I was called out to a moving picture theater on some electrical trouble. The operator explained that the city inspector threatened to close the house if he did not change his fuses from the 50 amperes he was using to 25 amperes. The operator changed the fuses, but they blew out as soon as he switched on the current, while the 50 amperes held good. The operator exchanged the rheostat and lamp for new ones, but the same thing occurred. I then went up in the booth to look over the connections, etc., and found the rheostat in the cashier's booth, and the wiring was inflexible armored cable, commonly called BX., and that one of the wires was slightly grounded. I cleared the trouble in a few minutes by changing the wires at the table switch, and the wires in the lamp house, so that the carbons would not burn upside down. The reason the trouble was then cleared is that the electric service is what is called "3-wire service"; there are two outside wires and a middle or neutral wire which is grounded at the power house, and if this becomes grounded it will not cause trouble.

The wire which was slightly grounded was between the table switch and the rheostat, and was one of the outside wires, so by changing the wires at the table switch, put the ground on the neutral wire and cleared the trouble and all worked in line. Yours truly,

GEORGE A. COLLIER,
Chief Electrician, Miles Bros.

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An old man after patting a horse for a while sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and can not hear what the boy is saying. The boy yells louder, and finding he can not make the man hear, he gets a policeman and they both yell at him, the old gent putting his hand to his ear as if he doesn't understand. Then they press a pedestrian in service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he can not make the old man hear, and the four of them together yell at him. The policeman then secures a big megaphone and yells at him through it, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper saying "Your horse has run away;" the old gent writes back on the paper "That is not my horse," and they all faint. The old gent gets up and walks away.

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I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,
(Signed) JOHN LATTIMER, Fire Marshal.

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Film Review.

The Snow-man is a biograph production.

Jack Frost looked forth one still, clear night,
And he said, "Now I shall be out of sight,
So over the valley and over the height
In silence I'll make my way."

That season of the year when the Earth gets Old Sol's Capricornus and Sol gets the Earth's "goat," is especially fascinating to youth. Such is the time of action of the Biograph's latest comedy. 'Tis afternoon and outside the little old schoolhouse a furious blizzard wages. The earth has donned her spotless robe of white and the landscape presents a brilliant spectacle, but pitiless Boreas lashes in whirling directions the fleecy snow, heaping it up into miniature mountain ranges. School session concluding, the youngsters come tumbling out into the snow. Romping about, snowballing and like sports are indulged in, until finally they set to work to build a snowman. Around it they dance in high glee, and at length the little revelers depart reluctantly for home, leaving the snowman in abject loneliness. "The day has fled, and dismal night descends, casting her sable arms around the world and folding all within her sable grasp." Then the moon, fair regent of the night, rises ghost-like from the dim horizon, shedding her silvery light across the frozen moor, and seems to mock the cheerless solitude of the icy sentinel, until the good Fairy of the Snows appears and with her mystic want imbues him with life. At this moment along comes Predatory Pete, returning from one of his nocturnal expeditions. He has just clandestinely reduced the census of a neighboring henhouse by four fat pullets, which he has in a bag slung over his shoulder. Coming suddenly upon the snow-man, he is at first startled, but soon discovers what it is, and putting his pipe in the snowman's mouth, takes out a bottle to toast his frozen majesty, when, to his amazement, the snow-man is seen puffing away on the pipe with apparent enjoyment. Aghast, he drops the bottle and chickens and dashes madly across the fields, frightened almost as white as the snow through which he flounders. The snow-man picks up the bottle and takes a swig. "Nectar! What joy is here?" and he drains the bottle. Here is an oddity—a snow-man with a jag. Staggering into the schoolhouse, he finds the temperature too high, so throws the stove out into snow-drifts. Overcome by the booze, he lays down in the snow to sleep it off. Early morning finds him still asleep as the school children are returning to their lessons. All have entered but Sallie Simpkins, the village romp. At Sallie's approach Mr. Snow-man awakes and frightens her almost into convulsions. She darts into the schoolhouse and convinces the teacher and scholars that the place is bewitched. Out they come, and, guided by Pete, the coon, follow the vacillating, roving snow-man circumambulating over the frigid, fleecy kopjes back to the point of starting, and find him standing on the very spot where he came into being. Cautiously they approach, and, led by the coon, make a mad rush on Mr. Snowman, who from the assault crumbles and falls into a heap of—"Oh, Slush!" The subject of this film must appeal to you as being screamingly funny, while the scenic beauty is indeed incomparable and novel.

The Count of Monte Cristo.—Since this world-renowned story was first written by the famous French author, Alexander Dumas, it has probably enjoyed as universal popularity as any subject of pure fiction written in any language, and it only remained for this story to be properly presented with exact reproduction of the original scenery effects and surroundings, with the most careful attention to every detail of costume and stage setting, and with an intelligent interpretation of the plot by thoroughly skilled actors. This has been done by Selig. The following is a synopsis of the play:

Act I. The Sailor's Return.—Edmond Dantes, the mate of the ship Pharaon, returns to Marseilles after a long voyage and is enthusiastically welcomed by his friends, and especially by the young girl, Mercedes, to whom he is affianced. During the long voyage Dantes has innocently provoked the envy and dislike of Danglars, an inferior officer of the same ship, who plots his ruin by insinuating that he has been the bearer of letters and communications to the Emperor Napoleon Bonaparte, then exiled from France and a prisoner at the Island of Elba. Danglars finds ready tools to assist him in his plot—Caderousse, a malicious enemy of Dantes, and Fernand, the cousin and suitor for the hand of Mercedes, who is naturally jealous. These two join in the plot and Fernand consents to be the instrument of denouncing Dantes to the King's Procureur as a Bonapartist agent. Within an hour of his marriage to Mercedes the unfortunate Dantes is arrested for his supposed treasonable practices and brought before the Deputy Procureur, who finds that Dantes, while innocent of any wrong intent, is really the bearer of a letter from Elba which implicates the Deputy Procureur's father in the Bonapartist plot and incidentally discredits himself. Pretending to be Dantes' friend and assuring him of his early release, he in reality makes an order committing him to the Chateau d'Iff for life, where he is confined in one of the lowest dungeons in that most fearful prison.

Act II. Twenty Years Later.—Long confinement under the most horrible privations breaks down the fortitude of the prisoner to such an extent that he endeavors to commit suicide by voluntarily starving himself, and is on the point of death, when he establishes communication with a prisoner in the adjoining cell—the Abbe Faria—and after many months of patient work the two prisoners complete a concealed opening that enables them to visit each other's cells. Months pass, and as the Abbe gains confidence in his fellow prisoner he imparts to him the secret of a treasure of enormous value buried on the Isle of Monte Cristo, and by his advice and counsel saves Dantes from utter despair. The prisoners make fresh plans for digging their way out of the fortress and effecting their escape and prosecute their work at all hours when free from the visits of Jailors. Weakened by old age and long imprisonment, the Abbe grows daily more feeble, and finally succumbing to his maladies, dies in Dantes' arms. Dantes is inspired with the idea of substituting his own body for the corpse of his friend, and carries out the scheme by placing the Abbe's body on the bed in his own cell and taking the other's place, assuming the posture and as far as possible the appearance of the dead man. The ruse succeeds and the jailors, en-

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tirely deceived, carry away the rough sack which they suppose contains the dead body of the Abbe and throw it over the battlement and into the sea. which comes up to the walls of the Chateau d'Iff. By a supreme effort Dantes succeeds in extricating himself from the sack in which he has been tied, and being a powerful swimmer manages to keep himself afloat until he is cast on a desolate rock outside the harbor mouth, where he sinks exhausted, but is soon after rescued by a passing vessel and becomes one of the sailors on board of her. After many vicissitudes and the lapse of some time, he finally reaches the Island of Monte Cristo and following the minute instructions given by the dead Abbe, finds the treasure and realizing its enormous value and the power which it places in his hands declares dramatically, "The world is mine!"

Act III. Dantes Starts on His Mission of Vengeance.—Dantes now determines to return to his old home and employ his enormous wealth in wreaking vengeance on those who plotted his ruin, and having secured the entire treasure from Monte Cristo Island, discovers that he is rich beyond the power of imagination. He purchases a yacht, in which he once more visits Marseilles and makes searching inquiry for his friends and enemies. His father is dead, his sweetheart Mercedes has gone to Paris and has been lost sight of entirely, while his other friends have scattered and disappeared. He then turns his attention to his enemies and finds that Danglars has become a man of wealth and importance and has gone to Paris. Fernand entered the army and by devious means has risen high in the service and also become a millionaire, while Caderousse alone remains in Marseilles as the keeper of a small inn. Disguised as a priest, he now visits the inn kept by Caderousse and obtains from him full information without revealing his own identity. In the end he intrusts him with a diamond of immense value, which he instructs him to sell and divide the proceeds among his old friends. The story of the innkeeper's failure to carry out this trust and the disasters and death which his course involves are plainly pictured in our production and complete the first step in the vengeance of Monte Cristo.

Act IV. Dantes as the Count of Monte Cristo.—Intent upon greater schemes of vengeance and the punishment of his more influential enemies, Dante assumes the name of the Count of Monte Cristo, and by prodigal and lavish expenditure of his enormous wealth and the dazzling nature of his establishment and equipages, obtains an entre to the most distinguished circles in Paris and becomes the most admired man of fashion in the city. He discovers his former sweetheart Mercedes as the wife of a nobleman and contracts many friendships which enable him to locate and make the acquaintance of those of his enemies who have obtained positions of rank and fortune, although disdaining to meet them on equal and friendly terms.

Act V. Dante Accuses His Enemies.—The fifth and last act, devoted to the consummation of Monte Cristo's vengeance on his enemies and the exposure of their nefarious plots, is clearly worked out in our production and requires little explanation beyond the picture itself. Fernand, driven to desperation by the revelation that the famous and distinguished Count of Monte Cristo is none other than Mercedes' lover, who he so vilely betrayed, commits suicide in a fit of remorse. The Deputy Procureur, who, to save his father and himself, caused the unfortunate Dantes to be buried alive in the tomb of the Chauteau d'Iff, is unmasked and exposed by the "Count" and dies of his own dagger rather than face the disgrace. Danglars, the arch villain of the conspiracy, still remains, and his death is necessary to complete the vengeance of Monte Cristo. The "Count" engages him in a duel and he finally falls wounded to the death by the sword of the man he had betrayed with such unutterable baseness, and the vengeance of Monte Cristo is complete.

A Comedy of Errors is a Vitagraph production. Mr. Nearbright is busily engaged writing; consults his watch. His wife, accompanied by her "Ma," enters, attired for a journey, carrying small satchels. The husband rises, apparently delighted, and bids them good-bye. When the ladies have gone, Mr. Nearbright rushes to the telephone, gives a message which is gratifying, to all appearances. The door opens, and a friend, Mr. Flirt, enters, followed by other members of a "stag" club. The maid brings a few bottles of wine and cigars; all enjoy themselves. The conversation is all of a coming entertainment to be given by the club of which Mr. Nearbright is president. They conceive the idea of advertising for talent. An "ad" is written up and dispatched by messenger. The next day at breakfast Mr. and Mrs. Flirt are about finished. Mr. Flirt gets up and starts to pack his suit case, telling his wife that he is suddenly called out of town on business. In reality this preparation is only an excuse to attend the "stag," his poor wife being unaware of his belonging to any club. She asks her husband for some money; the request is refused. The poor wife sits down and weeps bitterly. Mr. Flirt slams the door and departs. Mrs. Flirt picks up the paper. The first thing to meet her gaze is the "ad' for talent placed there by her husband's club. She determines to earn the money her "brute of a husband" has denied her. To think is to act, and a hurried preparation for departure is made.

The scene now reverts to Nearbright's apartments. Mr. Nearbright is reading when Mr. Flirt enters with his suit case. They laugh over the way in which Mrs. Flirt has been fooled. The visitor leaves his suit case on the floor and asks to be excused for a short time. Immediately after his departure the maid announces a lady, who proves to be the "talent" advertised for (otherwise Mrs. Flirt, who is a stranger to Nearbright). He is quite smitten with the lady, who retires to a room to dress. She appears shortly in fancy attire, and her employer is charmed. Suddenly her eyes rest upon Mr. Flirt's suit case. She gasps in horror and explains that she is Mr. Flirt's wife. Nearbright pushes her into a room just as Mr. Flirt enters. He is immediately sent for the other members, Nearbright trusting in the meantime to get the unfortunate wife out of her predicament. She is about ready to go, when Mr. Flirt rushes back to inform Nearbright that his wife and mother-in-law are coming back. The poor man is frantic. Explains that a young lady has answered the "ad" and is now concealed in the adjoining room. Mr. Flirt consents to help him, ignorant of the fact that the young lady is his wife. Nearbright's wife and her

mother enter, discover parts of female attire on the rack. Mr. Nearbright tries to explain, but does not succeed. The two women start to look for the female, meanwhile berating the husband for his faithlessness. Mrs. Flirt is trying to escape and unexpectedly bumps into the two searchers; all tumble in a heap. Flirt is horrified at beholding his wife. Nearbright collapses and his wife faints. The club members now arrive in anticipation of a jolly time, and stand amazed at the scene before them for a moment, then laugh heartily. The mother-in-law "comes to" and the visitors are put to flight.

The Count of No Account.—Two tramps find a newspaper wherein a spinster advertises for a husband (a Lubin production). The tramps decide to become suitors for the hand of the rich old maid. They hold up two passers-by, strip them of their clothes and dress in fashionable attire. They make their visit at the old spinster's residence. Being the first and only ones who apply, they are received with open arms. They are dined and wined, when at last jealousy prevails among them and the fight ensues. The old maid, seeing the suitors are nothing but tramps, chases them out of the house and puts the police at their heels. Now follows one of the funniest chases ever seen in moving pictures. Unfortunately, the two tramps in their flight drop through the skylight directly into the courtroom, which brings their royal aspirations to a sudden end.

Pathe's productions are:

Farman Aeroplane.—Farman, the experimenter in aerial navigation, is here shown in a succesful flight. His huge aircraft with box-like wings first appears at close range, the pilot sitting on the engine, filling the magazine with petroleum. The word given, a number of men place their shoulders to the big aeroplane and begin to push it over a vast field. The engine getting into action, it travels swiftly on its wheels, and gradually lifting, is seen to increase the distance between itself and the ground. Higher and higher it goes, until, attaining terrific speed, it is sailing smoothly through the air, describing graceful curves at the turns.

Incendiary Foreman.—Pathe's factory is the scene of the action. The interior of the huge laboratory comes into view, the employer and foreman, apparently in very intimate relations, passing through on an inspection tour. Several different views of the works follow, after which the employees are shown departing, their day's labor over. One of these going out walks up to the foreman standing nearby, and there is a heated argument because the foreman has accused the laborer of committing a number of thefts which have puzzled everybody. The haughty foreman repeats the accusation, and the laborer, indignant and furious, knocks him down with a blow. The foreman gathers himself together and promises to even accounts, while the workman's comrades restrain him from inflicting further punishment. Complainant and accused now appear before the head of the concern to settle the dispute, and the employer sides with his faithful foreman; as a result, the laborer is discharged. Now the foreman is seen as he really is. Under cover of darkness, when all have left the factory, he steals back and pushes aside a huge door which leads to the yard. Stealthily he makes his way to the office building, and soon, with the aid of keys with which he is entrusted he is in his employer's private room. He seems to be unobserved as he opens the safe, taking therefrom valuable papers, which he places in his pocket. This done, he sneaks out of the office to a corner of the yard. Here he heaps up a pile of rubbish, and from a can which he has brought for the purpose, soaks it with oil, and applies the torch. In a moment the yard is ablaze, and the tongues of flame are shooting high into the air; the firebug runs to an alarm box, turns in a fire call and then hastens to summon his master. The scene now shifts to the fire station. As soon as the alarm comes in the men are at their posts and there follows a fine run to the blaze, in which auto fire trucks figure. Arrived there, numberless hose are turned on and the fighting of a truly raging fire is shown. Portion after portion of the building collapses, the unsuspecting employer being cheered only by his traitorous foreman. But the fire finally plays itself out, and the next picture shows a consultation in what is left of the office of the concern, between the now unfortunate manufacturer and the police, as to the cause of the conflagration. Suddenly the police chief notices that the safe has been opened, and a further investigation shows that it had been ransacked. Following quickly on this, the employer is confronted with a cap which the thief and incendiary had unwittingly left in the room, and he identifies it as that of his foreman, who is immediately summoned. The rascal enters the room entirely at ease, and when he is asked confidentially to what he attributes the origin of the blaze, he promptly lays it on the shoulders of the man who was discharged on his account,

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and two officers are sent out, with him, to find the suspect. They come upon him as he is idly lounging by the river side, and he is taken up by the police, who ignore his protests. At the office the police chief now questions him, but he insists that he is innocent, when, turning for a second, the official suddenly confronts the foreman with the cap found near the safe. The man is dumbfounded and collapses, for with another quick movement the chief has snatched the missing papers from his pocket. The man's employer is amazed, but nevertheless orders the police to do their duty, and they carry him off, a prisoner. Turning to the falsely accused workman, the deceived employer promises him a fine position, causing the laborer to throw his hat up and do somersaults in his joy.

Touaregs in Their Country.—The barbaric negro inhabitants of an African village are shown in their various forms of activity, the first view being a photograph of a number of children of all sizes, shapes and degrees of African beauty. Following this is a match between two giant negro wrestlers, who first fence with sticks and then grapple with each other. The start of a caravan is next pictured, the handling of the huge camels being well demonstrated. A British courier next comes into view and the African, presumably sheiks, attack him. A short sham fight takes place, and he escapes. Now a religious procession of natives is shown, with their tom-toms and curious devices for making curious music. The last is a photo of a comical-looking African infant playing with a kitten.

Discharging the Maid.—A queen of the kitchen receives her lover in her domain and is thus discovered by her master and mistress. They upbraid her severely and order her to leave; without waiting for a second invitation, she packs her duds and complies. Left without her maid, the couple attempt to keep up the standard of their household tidiness. Hubby polishes his boots, making a mess of himself, and wifey is indulgent enough to wash the dishes—smashing not a few in the process. The master of the house next goes up to the dining-room to do some cleaning, and after pulling down the chandelier, wrecking the furniture, smashing glass and crockery, he winds up proceedings by pulling down the sideboard. As it crashes on his head his wife comes in and pulls him out of the wreckage ungently. After many more such experiences in various parts of the house each one of them (their ideas concerning the difficulties of housekeeping having undergone a change) yearns for the handy kitchen maid.

Cabman's Delusion.—The cabby takes on a passenger who invited him, after having traveled a little distance, to sit down and have a drink. The man gives the waiter the order, and to cabby's surprise the drinks suddenly appear on the table, as if by magic. A small boy now comes along and asks the gentleman to buy flowers, but he refuses, and the boy approaches the cabman. He likewise refuses, and the boy persists. The driver becomes angry, and as he strikes the lad he finds that the boy disappeared and he is facing a man. Before the cabby can realize it the man becomes a woman, and as he gazes at the woman in alarm she is transformed into the boy again. The man now buys a flower from the boy, and as the cabman is about to do likewise he finds the flower transformed into a bunch of spinach. Perplexed, he mounts the box again and drives off with his passenger. After driving a short distance he becomes involved in a quarrel with the gentleman, and when he attempts to strike the man he finds he has disappeared. He jumps off, looks under the vehicle and suddenly discovers that his passenger is a woman. In anger, he sits down in the carriage to figure it out, when he sees another cabby, an exact image of himself, sitting on the driver's box and laughing at him. He leaps at the apparition, but it disappears, and as he sits on the box he sees that his gentleman passenger is in his place again. He is about to begin to drive again, when his black horse becomes white, the white horse becomes a black cow, and the black cow is transformed into a white goat, after which his own original horse appears again. When, without paying his fare, the passenger again disappears, the cabman hails a policeman and tells him all that has transpired, but the policeman only smiles and tells him that he is crazy, and saunters off.

Mr. Shortsighted Goes Shrimping.—Mr. Shortsighted gathers together his shrimping outfit and donning his bathing suit, goes to the beach. He has a hard time making his way through the breakers, but finally he is far from shore and his net is all laden with something. On his way back he comes in contact with a number of very jolly bathers and they upset him and duck him and play havoc with his shrimping ambitions. When he finally escapes from their clutches, a close range view shows that his catch was nothing but weeds, and when he withdraws his hand from the net there is a huge, very much alive crab clinging to one of his fingers.

Fire Maneuvers in Madrid.—The fire department of Spain's capital city is here shown at work. At the sounding of the alarm the laddies scramble down the ladder in lively fashion and take their places on the trucks. An exciting run takes them to a huge edifice supposed to be ablaze, and they promptly roll out their hose. These are manned by a sprightly crew, while another puts the scaling ladders in place; by this means they climb over the fence of the building. The water tower is next brought into play; by the turning of a crank a huge ladder rises very high in the air, and from this dangerous perch two daring "Steeple Jacks" play a powerful stream. The last phase of their work is in the attachment of a long, canvas, bag-like chute, which reaches from a window of the building to the street. Into this the firemen help people whose escape has been cut off, and they slide through the chute to the other end, where they are brought safely to the ground.

Making Charcoal.—A worker is first seen splitting the logs, after which they are piled up in an improvised furnace of damp hay. This causes the wood to burn to the necessary char quickly, at which the furnace is taken apart. The charcoal is cooled and raked, after which it is placed in sacks for shipment. It is shown being piled into wagons by the men, one sack at a time. The last picture shows the charcoal being packed for the consumer's use, an old woman placing it in paper bags and sealing and labeling each bag with surprising rapidity.

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Bailey Film Service, 116 21st St., Birmingham.
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Novelty Moving Picture Co., 876 Eddy St., San Francisco.
Talley Film Exchange, Los Angeles.

COLORADO.

Chicago Film Exchange, Denver.
Kleine Optical Co., Denver.
Little & Pratt, Charles Bldg., Denver.

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American Film Service, 641 Am. Trust Bldg.
Chicago Film Exchange, 120 East Randolph St.
Eugene Cline, 59 Dearborn St.
Globe Film Service, 79 Dearborn St.
Inter-Ocean Film Exchange, 59 Dearborn St.
Kleine Optical Co., 52 State St.
Laemmle Film Service, 196 Lake St.
National Film Rental Co., 62 N. Clark St.
Royal Film Service, 253 La Salle St.
Standard Film Exchange, 79 Dearborn St.
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20th Century Optiscope Co., 89 Dearborn St.
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Indianapolis Calcium Light & Film Exchange, 114 So. Capitol Ave.
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Laemmle Film Service, Evansville.
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Imported Film Supply Co., New Orleans.
W. H. Swanson Dixie Film Co., 620 Commercial Pl., New Orleans.
World Film Exchange, 823 Union St., New Orleans.
Yale Film Renting Co., 220 Texas St., Shreveport.

MASSACHUSETTS.

W. E. Green, 228 Tremont St., Boston.
F. J. Howard, 564 Washington St., Boston.
Miles Bros., Hub Theater, Boston.

MICHIGAN.

Detroit Film Exchange, Newberry Bldg., Detroit.
A. J. Gillingham, Grand Rapids.
Michigan Film & Supply Co., Butler Bldg., Detroit.
National Film Co., 100 Griswold St., Detroit.

MINNESOTA.

Eugene Cline & Co., Minneapolis.
Northwestern Film Co., Minneapolis.
Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis.

MISSOURI.

Eugene Cline & Co., 1021 Grand Ave., Kansas City.
Eugene Cline & Co., St. Louis.
O. T. Crawford, Gayety Theater, St. Louis.
Miles Bros., St. Louis.
Chas. M. Stebbins, 1028 Main St.
Southern Film Exc., 1602 Market St., St. Louis.
W. H. Swanson St. Louis Film Co., 813½ Chestnut St., St. Louis.
Yale Film Renting Co., 1116 Main St., Kansas City.

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Am. Film and Amusement Co., 97 Main St., Rochester.
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Consolidated Film Exchange, State St., Rochester.
Imperial Moving Picture Co., 301 River St., Troy.
Mullin Film Service, Solar Bldg., Watertown.

NEW YORK CITY.

Actograph Co., 50 Union Sq.
Consolidated Film Exchange, 143 E. 23d St.
Electograph Co., 933 Third Ave.
Empire Film Co., 106 Fulton St.
Greater N. Y. Film Rental Co., 24 Union Sq.
Harstn & Co., 13 E. 14th St.
Improved Film Supply Co., 148 Delancey St.
Kinetograph Co., 41 E. 21st St.
Kleine Optical Co., 662 Sixth Ave.
Laemmle Film Service, 407 Flatiron Bldg.
Miles Bros., 259 Sixth Ave.
Peoples' Film Exchange, 126 University Pl.
Vitagraph Co., 116 Nassau st.
Alfred Weiss Film Exchange, 219 Sixth Ave.

OHIO.

Cleveland Film Renting Exchange, Citizens' Bank Bldg.
Eugene Cline & Co., 717 Superior Ave., Cleveland.
Kent Film Service, 218 Nicholas Bldg., Toledo.
Lake Shore Film Co., Superior Bldg., Cleveland.
Ohio Film Exchange, 11 East Broad St., Columbus.
Southern Film Exchange, 146 W. 5th St., Cincinnati.
Toledo Film Exchange, Spitzer Arcade.

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PHILADELPHIA.

C. A. Calehuff, 4th and Green Sts.
Electric Theater Supply Co.
Kohl Film Rental Co., 913 Market St.
S. Lubin, 21 So. 8th St.
Miles Bros., 1319 Market St.
L. M. Swaab, 338 Spruce St.

PITTSBURG.

American Film Exchange, 605 Wabash Bldg.
Columbia Film Exchange, 414 Ferguson Bldg.
Duquesne Amusement Supply Co., Bakewell Bldg.
Fort Pitt Film Supply Co., 808 House Office Bldg.
Pennsylvania Film Co., 403 Lewis Block.
Pittsburg Calcium Light & Film Co., 121 4th Ave.
Wonderland Film Exchange, 410 Market St.

TEXAS.

O. T. Crawford Film Exchange, El Paso.
Southern Talking Machine Co., Dallas.
J. D. Wheelan, 339 Main St., Dallas.

Theater Film Supply Co., Charlotte, N. C.
Mitchell's Film Exchange, Little Rock, Ark.
Western Film Exchange, Mathews Bldg., Milwaukee, Wis.
Virginia Film Exchange, Norfolk, Va.
Laemmle Film Service, Omaha, Neb.
Chicago Film Exchange, Omaha, Neb.
Oklahoma Film Exchange, Oklahoma City.
Miles Bros., Portland, Ore.
Eugene Cline & Co., Salt Lake City, Utah.
Chicago Film Exchange, Seattle, Wash.
Edison Display Co., Seattle, Wash.
Kleine Optical Co., Seattle, Wash.

CANADA.

L. E. Ouimet, 624 St. Catherine, E., Montreal.

FILM MANUFACTURERS.

Edison Mfg. Co., 10 Fifth Ave., New York.
Essanay Film Mfg. Co., Inc., 501 Wells St., Chicago, Ill.
Kalem Company, 131 W. 24th St., New York.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Geo. Melies, 204 E. 38th St., New York.
Pathe Freres, 41 W. 25th St., New York.
Pathe Freres, 35 Randolph St., Chicago, Ill.
Selig Polyscope Co., 41 Peck Court, Chicago, Ill.
Vitagraph Co., 116 Nassau St., New York.

Some Renters who are not in the Association

PHILADELPHIA, PA.

Harbach & Co., 809 Filbert St.
Williams, Brown & Earle, 918 Chestnut St.

CHICAGO, ILL.

Chicago Projecting Co., 225 Dearborn St.
Edison Display Co., 67 South Clark st.
Schiller Film Exc., 103 E. Randolph St., Chicago.

MICHIGAN

Alpena Film Exchange, Beebe Bldg., Alpena.
Central Supply Co., 114 N. Edwards St., Kalamazoo.

NEW YORK

L. Hetz, 302 East 23d St.
Imperial Moving Picture Co., 44 W. 28th St.
N. Y. Film Exchange, 7 E. 14th St.

American Exchange, 630 Halsey St., Brooklyn.
Amusement Supply House, 110 Franklin St., Buffalo.
Canton Film Exchange, Canton.
Cincinnati Film Exchange, 214 W. 5th St., Cincinnati.
Eureka Film Exchange, Akron, O.
National Film Co., 5 Broad St., Columbus.
Nolan Film Exchange, 11 Fountain Sq., Cincinnati.
Superior Film Supply Co., Nesby Bldg, Toledo.
New England Film Exc., 682 Washington St., Boston.
H. H. Buckwalter, 713 Lincoln Ave., Denver.
Los Angeles Film Exc., 638 So. Spring St., Los Angeles.
Bennett A. Pryor, Colusa, Cal.
Geo. Breck, 550 Grove St., San Francisco.
Northern Film Exchange, 227 Fifth St., Minneapolis.
Omaha Film Exchange, 848 Brandes Bldg., Omaha.
Newman's Motion Picture Co., 293 Burnside St., Portland, Ore.
Washington Film Exchange, 506 Westory Bldg., Washington, D. C.
Grover & Bell, 419 First Ave., Spokane, Wash.
The Powers Company, 252 Main St., Buffalo.
Cinematograph Co., 67 St. Catherine St., Montreal.
Dominion Film Exchange, 32 Queen St., Toronto.
Theater Palais Co., Suttle Bldg., Meridian, Miss.

Film Houses not in the Combine

American Biograph Co., 11 E. 14th St., New York.
The Gaumont Chronophone Co., Cleveland, O.
Miles Bros., 259-263 Sixth Ave., New York.
Societa Italiana Cines, 145 E. 23d St., New York.
Goodfellow Film Mfg. Co., Detroit, Mich.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa., agents for Cricks & Sharp, Hepworth, and R. W. Paul.
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Shakespeare writing "Julius Cæsar" .....344 ft.
The Eclipse .....560 ft.
Chopin's Funeral March.....460 ft.

MILES BROS.

The Blackmailer .....585 ft.
Petticoat Regiment .....785 ft.
Babes in the Woods.....378 ft.
Once Upon a Time There Was—— .....867 ft.
For a Woman's Sake.....497 ft.
His First Topper.....255 ft.

PATHE FRERES.

Making Charcoal.....475 ft.
Fire Maneuvers in Madrid...524 ft.
Mr. Shortsighted Goes Shrimping .....262 ft.
Cabman's Delusion.....229 ft.
Discharging the Maid.....262 ft.
Forsaken .....508 ft.
Touaregs in Their Country..492 ft.
Incendiary Foreman.....885 ft.
Farman Aeroplane.....147 ft.
A Gamble for a Woman.....492 ft.
Artistic Ragpickers.....492 ft.
Flower of Youth.....344 ft.
Sandwich Woman.....344 ft.
Neapolitan's Revenge.....377 ft.
Electrocuted .....393 ft.
Man With Calf's Head.....360 ft.
Avenged by the Sea.....311 ft.
A Phlegmatic Gent.....426 ft.
A Gypsy's Revenge.....492 ft.
Excursion to Moon.....557 ft.
London Streets.....557 ft.
Dogs' Music Hall.....278 ft.
Soldiers' Antics.....672 ft.
The Hostage .....623 ft.
Will He Overtake Them?...410 ft.
For a Flower.....344 ft.
Animated Portraits .....344 ft.
Good Luck For the Coming Year .....410 ft.
The Pretty Typist .....508 ft.
A Kindhearted Gentleman...246 ft.

THEO. PATHE. T. P.—PARIS.

Brain Storm.....517 ft.
Who Owns the Pear?.....234 ft.
Unlucky Substitution.....517 ft.
The Blacksmith's Strike....1067 ft.
Too Many Children.....734 ft.
Governess Wanted.....517 ft.
Cream-Eating Contest.....111 ft.

SELIG.

Monte Cristo.....1000 ft.
The Miser's Fate.....400 ft.
The Tramp Hypnotist.....380 ft.
The Irish Blacksmith.....640 ft.
The Newly-Weds' First Meal.290 ft.
The Financial Scare.....435 ft.
The Four-Footed Hero.....600 ft.
Two Orphans.....1035 ft.
The Eviction.....585 ft.
What Is Home Without a Mother-in-Law? .....600 ft.
Mike the Model.....600 ft.
Tin Wedding.....810 ft.
What a Pipe Did.....465 ft.
Wooing and Wedding of a Coon .....885 ft.
All's Well that Ends Well...600 ft.
Grand Canyon of Arizona...600 ft.
Roller Skate Craze.....500 ft.
Western Justice.....700 ft.
The Bandit King.....1000 ft.

SOCIETY ITALIAN CINES.

The Butterfly.....634 ft.
The Rivals.....574 ft.
Adventures of a Countryman.306 ft.
Christmas .....371 ft.
Japanese Vaudeville.....315 ft.
A Brief Story..... 75 ft.
Venetian Baker.....765 ft.
Watchmaker's Secret.....772 ft.
In the Dreamland.....387 ft.
Where Is My Head?.....153 ft.
Monk's Vengeance.....204 ft.
Stolen Chicken.....272 ft.
Modern Samson.....420 ft.
Hunting the Devil.....291 ft.
Electric Pile.....172 ft.
Gitana .....912 ft.
Kidnapping a Bride.....530 ft.
Fountains of Rome.....215 ft.
Slavery of Children.....536 ft.
The Fireman.....295 ft.
Modern Youth.....1082 ft.
Ragpicker's Daughter.....694 ft.
Little Fregoli.....245 ft.
File de Chiffonier.....694 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head.....287 ft.
Highly Scented Bouquet.....114 ft.
Diabolo Nightmare.....394 ft.
The Cashier.....727 ft.
When the Devil Drives.....424 ft.
Willing to Oblige.....180 ft.
Against the Law.....620 ft.
Youthful Hackenschmidts....194 ft.
Love Levels All Ranks.....460 ft.
Hatred .....514 ft.
Bulgarian Army.....440 ft.
Deaf and Dumb.....667 ft.
Cabman Mystified.....287 ft.
The Tattler.....394 ft.

VITAGRAPH.

Galvanic Fluid.....500 ft.
A Comedy of Errors.....495 ft.
Intermittent Alarm Clock....350 ft.
A Cowboy Elopement.....365 ft.
The Thieving Hand.....525 ft.
Sold Again.....250 ft.
Caught .....560 ft.
The Last Cartridge.....600 ft.
Lost, Strayed or Stolen.....375 ft.
The Shaughraun.....700 ft.
The Jealous Wife.....300 ft.
An Indian Love Story.....600 ft.
Work Made Easy.....500 ft.
The Miser's Hoard.....350 ft.
A Night in Dreamland.....500 ft.
A Clown's Love Story.....325 ft.
A Tale of the Sea.....750 ft.

WILLIAMS, BROWN & EARLE.

The Viking's Bride.....400 ft.
The Artful Lovers.....300 ft.
Testing a Lifeboat.....200 ft.
The Sticky Bicycle.....495 ft.
Rebellious Schoolgirls .....100 ft.
Serving a Summons.....190 ft.
A Soldier's Jealousy.....400 ft.
Drink .....200 ft.
Too Devoted Wife.....375 ft.
Sham Sword Swallower....350 ft.
A Day of His Own.....330 ft.
Modern Don Juan.....375 ft.
Cricket Terms Illustrated...230 ft.

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Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

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Editorial.

The Film Service Association and Ourselves.

We learn that reports have been largely circulated to the effect that this paper is opposed to the above association, and that we are trying in every way possible to wreck it. We are sure that no sensible man who has read our editorials will believe these untruthful and malicious statements. From the start we have urged the renters to get together and adjust their differences, to form an association for mutual protection and intercourse. To readjust their rates, and repel unjust impositions being forced upon them by dictators, who have only their own interests at heart, and who care nothing so that their coffers are filled with the dollars.

The association has our best wishes for success, and anything that lies in our power to do for the advancement of the interests of the association, collectively and individually, we will gladly perform.

We listened to the lobby speeches of many of the renters at Buffalo and know how they feel, we realize the position in which they are placed, and if the time comes, our columns will be freely opened in their defense. Our position has enabled us to grasp fully the situation; there are many things we could publish, but at the present moment they would be injudicious, both to those who have joined the association and those outside the ranks. Stirring and critical times are ahead, and we want every member of the association to understand that we are always ready to champion their cause and that this is the only paper in the States unbiased and untrammeled by any ties to the film manufacturers.

* * *

We have not the time to spare, and the pages of this paper are too valuable to fill with notices advertising a contemporary. Such bickerings should not interest our readers—and yet they seem to do, as we will show if we get permission to publish certain letters we have received on the subject, and which sum up the matter better than we could ever hope to do. *Abusus non tollit usum.*

The WORLD still revolves on its own axis and has never even felt a jolt. We have just completed arrangements for another series of valuable articles that will benefit all our readers. We have made extensive plans to get all the home news first hand. We have made connections with the most qualified correspondents in foreign lands to send us all the news that pertains to the advancement and welfare of the business—several such interesting communications, already in type, are crowded out of this number. Where did the trade look for such news until the MOVING PICTURE WORLD entered the field? Not in our paltry opposition until we had set the pace which it lamely tries to follow. Not in the theatrical papers, who did not deign to notice the moving picture business with more than an agate line *at so much per,* until we stirred the atmosphere and then they sat up and took notice, and now their emissaries are detailed to attend all our meetings.

Veni! Vidi! Vici! To the victor belongs the spoils. But our crowning satisfaction is the fact that we retain the confidence, respect and support of all the most conservative and substantial men who are engaged in the moving picture industry.

A Visit and a Chat with Mr. Rich. G. Hollaman, of the Eden Musee.

Having at various times called in the Eden Musee, Twenty-third street, New York, and much enjoyed our visits, and the manner in which the pictures were shown, the absence of flicker, so annoying to the audience, and the fine selection of subjects exhibited, we felt we were in the presence of a past master of entertainers, one who knew well how to cater to the best taste of the public. So, one day, as Zanga says, one day, instead of going in to see the pictures, we called on the genial president, Mr. Rich. G. Hollaman, and asked for an interview, which being granted, we hazarded the remark:

"You evidently know something about moving pictures by the way you select and exhibit them."

"Yes," said Mr. Hollaman, "I know something of the moving picture business, having exhibited the cinematographic art here for about fourteen years. I think anyone competent to pass an opinion would undoubtedly agree that the Eden Musee has done more than any other one place of amusement in the country to popularize and keep up the dignity of the motion picture business. I figure that we have given close to fifty thousand separate and distinct cinematograph exhibitions in our Winter Garden since we first put up our mammoth screen. This fact, I judge, would give some weight to the above claim."

"How did you first commence to use them in the Musee, that is, how did you become interested in the pictures; they must have been crude fourteen years ago?"

"You ask me how I first got interested in motion pictures. Well, the first motion picture I saw was given in a store on Park Row in the late Fall of 1894. It was a picture of two men wrestling, a most imperfect and altogether miserable exhibition as compared with the motion pictures of to-day. With all its crudeness, I saw the possibilities if the pictures could be properly taken and projected. I hunted up the owner and inventor of the

machine, who was a certain Mr. Latham. I called on him and had an interesting chat, but did not accept his proposition to go in to exploit the business, preferring to wait until he had improved his machine. Later on, in 1895, Mr. Hurd, an Englishman, came to New York as the representative of Lumiere's cinematograph of Paris. He was the owner of the American rights to exhibit Lumiere's invention, and I made a contract with him to furnish a machine with films and operator to exhibit in the Winter Garden of the Eden Musee, commencing December 18, 1895. Since that time we have been showing motion pictures continuously every day up to the present time."

"Have you ever produced any exclusive pictures yourself?"

"Yes, I have made two or three productions, especially 'The Passion Play' and the opera of 'Martha.' There is

MR. RICH. G. HOLLAMAN

quite a story connected with the production of 'The Passion Play,' which is worth relating.

"In the Spring of 1897, Mr. Hurd, who had severed his relations with Lumiere, came to me stating that he had the permission of the Burgomaster of Oberammergau to take the pictures of 'The Passion Play' produced there the coming Summer. He wished me to finance the proposition and to share with him the profits of the production. It appealed very strongly to me, but as I was leaving the city for a short time, I asked for time to consider his proposition. On my return to the city, I received a letter from Mr. Hurd stating that he could not wait for me, but had made the same proposition to Klaw & Erlanger, who had put up the money and that he had gone to Europe to take the pictures for exhibition in America, the following year.

"Having given the matter considerable thought and seeing the vast possibilities in 'The Passion Play' production, I got into communication with the late Albert Eaves, who was interested with the late Henry E. Abbey in the proposed production of 'The Passion Play' at Booth's Theater in 1885. This was the celebrated Salmi Morse version, the rehearsals for which were under his immediate direction in an old church building on the site now occupied by Keith & Proctor's Twenty-third Street Theater. These rehearsals went on for months, the costumes were all made for the production and at the last minute, almost, the mayor prohibited the performance of this sublime drama that was proposed to take place on the stage of Booth's Theater, Twenty-third street and Sixth avenue, now occupied by McCreery's Dry Goods Store.

"Mr. Eaves had all these costumes in storage, as well as the manuscript of the play. We engaged the late Henry C. Vincent, stage manager, to supervise the production, painting the scenery, making the properties, and to secure artists to rehearse the play. I also engaged Mr. William Paley to take the pictures and entered into a contract with Mr. Gilmore and Mr. Edison, of the Edison Manufacturing Company, to print the films.

"I arranged to use the roof of the Grand Central Palace as our stage, and rehearsals were commenced in the first week of November, 1897. It took us six weeks, in all sorts of weather, before the last scene was finished. The Edison Manufacturing Company delivered the first films about a month later and on January 31, 1898, the first production of 'The Passion Play' ever seen in this country was produced on the screen in the Winter Garden of the Eden Musee, one week before Mr. Hurd showed his version at Daly's Theater. This is the story of the first great cinematograph production taken in America.

" 'The Passion Play' had a continuous run at the Eden Musee at this time for six consecutive months, and was endorsed by the clergy, Board of Education members and others as a most instructive and entertaining exhibition. Prints from these negatives were sold at the time to different exhibitors and shown all over the country, the rights afterwards being sold to the Edison Manufacturing Company."

"You say 'The Passion Play' was endorsed by the clergy; this is very interesting. We were present at the last production of the play at Oberammergau, and the productions since created are very crude, compared with the original, and we would like to learn the opinion of the clergy concerning your creation."

"Clergymen used to personally conduct their Sunday schools to the exhibition, and these are a few of the testimonials I received, and well express the sentiments at that time:

229 E. 83d St., March 15, 1898.

My Dear Sir:

A few nights ago I listened to your most delightful presentation of "The Passion Play," and I was so highly pleased with it I sat down and wrote the following note to the editors of the *Herald, World* and *Journal:*

I personally want to thank the managers of the Eden Musee for this realistic and thoroughly devotional and beautiful entertainment they are now giving to the public. Everyone should see it. I would advise all Christian people to go and take their friends whom they desire to see leading a Christian life, for here they will get a vivid portrayal of the life and sufferings of the world's Redeemer, and at the same time hear the story of the Gospel given in a most striking and convincing manner, which certainly must leave a lasting impression for good.

Respectfully yours,

Rev. H. M. Warren,
Pastor Central Park Baptist Church,
E. 83d Street, New York.

New York, April 1, 1898.

My Dear Mr. Hollaman:

I have yours of the 30th ult. asking my "opinion of the performance of 'The Passion Play,'" which I witnessed a few days ago. To me there was neither a "performance" or "play" about it. It produced sacredness to my thoughts. "The Production of the Passion" would be a more appropriate title. I confess to a previous prejudice against the thought *Passion Play.* It may not be generally known that one of the early fathers constructed a drama in 367 A. D. on the "Passion of Christ." You present pictorially and with profoundest reverence what we present from a more positive viewpoint. I believe that the "Passion" as you represent it is productive of good.

Yours sincerely,
Madison C. Peters,
Pastor of the Bloomingdale Reformed Church,
Boulevard and 68th Street, New York.

New York, Feb. 15, 1898.

Editor Home Journal:

Dear Sir:—The cinematograph exhibition at the Eden Musee is as meritorious as it is marvellous. It presents on a large screen a series of tableaux quite like stereopticon views, except that, as the name of the instrument implies, *movements* are delineated. The human figures move to and fro, after the fashion of the diorama, and their motions are easy, graceful and natural.

The twenty-three scenes are of scriptural character, a few of them representing events in the infant life of Christ and in the career of John the Baptist and the remainder scenes of Christ's betrayal, arrest, condemnation, crucifixion, resurrection, and ascension. They are animate photographic reproductions of the principal of that wonderful drama, "The Passion Play," as performed every ten years by the pious peasants of Oberbammergau in Bavaria.

The performance of this play in New York by living actors and actresses was prohibited by the conscientious sentiment of the people, the influence of the press and the action of the authorities. But to the rendition of it by these pictures there can be no objection. One might as well object to the illustrations of Dore and other artists in large quarto Bibles. Intensely realistic they are, and it is this feature which gives them truthfulness and makes them instructive. Painful they are necessarily to sensitive and sympathetic souls, and so are many of the pictures which surmount some of the altars of our churches. A brief, serious, and well-delivered explanation precedes the presentation of each view. It would be no violation of Lenten discipline for the most devout churchman to visit this exhibition. In fact, it probably would prove an incentive to the quickening of his piety and the enlargement of his charity. Children may properly and advantageously be taken to it. I can not conceive of a more impressive object-lesson for Sunday-school scholars.

Yours truly,
Rev. R. F. Putnam.

"You remarked that 'Martha' was also one of your productions; when was this rendered?"

"With regard to the production of 'Martha,' this was taken on the roof of the Grand Central Palace also about a year later. The singers and actors were a quartette who had sang at the Metropolitan Opera House and the music was played at the time the pictures were taken, so Musee some time in February, 1899. The rights to this production was also acquired by the Edison Manufacturing Company."

"The Eden Musee, we understand, is also the home of patriotism. What subjects do you use?"

"As an impetus to patriotism I know of nothing so strong as the cinematograph reproduction of Spanish-American war scenes shown at the Eden Musee. We have had the Winter Garden crowded with delighted visitors applauding the 'Departure of Troops from New York,' 'Battleships at Santiago,' 'Field Hospital at San Juan,' and other incidents connected with the late war.

"The South African war scenes were also a tremendous success at the Eden. 'The Surrender of Cronje' was one of the most remarkable of these many pictures which were taken by Mr. Rosenthal for the Warwick Trading Company, from whom we secured them.

"'Throwing 12-Inch Mortars at Port Arthur,' by the Japs, was another great war picture, together with many others taken of the Russia-Japan war and exhibited at the Eden. These pictures were furnished us by special arrangement with Mr. Chas. Urban, of the Urban Trading Company, of London."

"How do you select your subjects?"

"Most of our films are of foreign make, though we show many American subjects from time to time. I take a trip across the other side every Summer and select the best subjects I can get from the different makers of films, filling in from time to time my purchases here with Edison and other American films."

"Why do you use so many foreign films?"

"Because our patrons seem to demand serious subjects perhaps more than at any other place of amusement. Subjects of travel and adventure, panoramic and scenery seem to go well with our audiences, though we always finish up any one series with a comic picture, which is always appreciated. The foreign market gives us more material for our audiences, and perhaps of better quality than of home manufacture, though I hope to see the time when some American manufacturers will make pictures that will compete favorably with, if not excel, the best of those made abroad."

"In going 'round the city, Mr. Hollaman, I often hear the highest praise of your cinematograph, and the manner of its operation. Why is this? Have you any special method?"

"Well, we have been constantly improving year after year in our machines, and our operators we consider are the best in the business. The flicker is practically lost in our pictures, the subject throws out firmly on the screen, and the lights are always good, as we have our own plant. We could not use the ordinary projecting machine in our shows, as we sometimes give eight and ten shows a day, requiring a steady and reliable projector. For the past ten years Mr. Frank Cannock has made the different machines we use from time to time, and this branch of the business has always been under his management."

"Are your machines used by anyone else?"

"No. We have only made machines for our own use up to now. But constant inquiries of people in the business, desiring to know where they could get a machine like ours, has determined me to go into the manufacture, in connection with Mr. Cannock, of his latest and newly invented machine, which is undoubtedly the best projecting machine ever made."

"When do you expect to have this machine on the market?"

"Probably by end of March. The tools are now all made and the actual making of the machines will be

that all would go in unison. This was colored by Miss E. M. Martine, of Orange, N. J., and shown at the Eden started next week. Mr. Cannock could tell you more about the condition of the manufacturing than I, he having the whole matter under his supervision."

"Thank you, Mr. Hollaman, for this interesting story, which will be appreciated by our readers, who will also enjoy learning about the new machine from Mr. Cannock."

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER III.

THE CURRENT.

Of the two kinds of current—direct and alternating—the direct is far and away the best for projection purposes. Alternating is more noisy, more difficult to handle, and gives far less available illumination per ampere. Direct current, aside from the difference in voltage, is always the same, but alternating has many variations in cycle (the number of alternations per second), and each variety has some peculiarity of its own. To the writer's way of thinking, 110-volt direct current is ideal for projection purposes. The strength of light obtained depends not on the voltage but on amount (amperes) of current used, but there is a very decided limit to the quantity one may use to advantage, since, if it is attempted to consume too much, the light cannot be controlled and perfect craters cannot be maintained, and without perfect craters you will have imperfect projection light, no matter how powerful it may be. The writer has himself used 45 amperes with success, but found this to be about the limit for best results. He has often heard operators tell of using sixty amperes, but doubted the matter, preferring to believe the relator of the feat to be afflicted with an over-vivid imagination. With good carbons 45 amperes can be controlled and produces a clear, powerful light, which brings out every detail of an ordinary film in bold relief, but it requires a man who understands his business to successfully operate.

The ascertaining of the exact amount of current being consumed is a somewhat intricate operation, beyond the ability of the average operator. Small ammeters are notoriously unreliable, and it is seldom that a station ammeter can be secured for the test. The best and most practical rule to follow is: Begin with weak current and keep cutting out resistance until the best result is obtained. If you get the result you need not worry about the amount of current you are using, but remember that results will improve up to the point where the light becomes hard to control. In New York City the amount of current that may be used is limited by law to 25 amperes. Now, the writer believes that to be pure, unadulterated foolishness; but whether it is or not, it is the law and must be obeyed. True, the stronger the light the more readily it will ignite the film; but with modern safety appliances fire can result only from the rankest kind of *carelessness*—a condition that should never be allowed inside an operating room—and a competent operator can use much more than twenty-five amperes of current with perfect safety, producing far more satisfactory results on the curtain than can be had by use of the weaker current.

To handle projection current successfully, one must have a fair knowledge of electricity, backed up by practical experience, these items being of almost equal importance

WIRING.

Don't have your wires too small. They should invariably be of size to carry the current without any heating at all. Equipping your plant with wires that even become warm in use is mistaken economy of the very worst sort and costs dearly in the long run. Aside from danger of fire, wire constantly deteriorates through heating, and as its efficiency is decreased, its carrying capacity becomes less and less until it will not carry the current at all—that is, in sufficient quantity. More than this every particle of heat shows up in the meter. It costs money to heat wire, since every bit of heat represents current consumed. Just remember that, Mr. Economical Man, and get out your lead pencil and figure how fast you are getting rich if you save four dollars through purchasing small wires, which consume four dollars' worth of current every month through heating. Why, great Scott, man! if you used enough wire you would succeed in getting into the poorhouse through sheer practice of economy.

Wire should be heavily insulated, and, preferably, encased in metal conduits wherever practicable. The flexible cable which connects the line to the lamp should be extra heavily insulated and of ample size. All wires where not in conduits should be supported by some approved type of porcelain insulator. NEVER let an electric wire, whether it is insulated or not, come in contact with wood. In wiring an operating room, don't run the wires "any old way that is most convenient." Put them up neatly and where they ought to be, regardless of the fact that it takes more work to do it. It will pay you big interest in the end. *Always scrape wire ends clean—until they shine,* before making a wire joint. This is imperative, since a joint made with dirty wire will heat. In making a wire splice be sure to twist the wires very tightly together, so that there will be good electrical connection. A loose joint will heat also. Wire joints should always be soldered, though they may be used temporarily without, if properly made. After making a joint, always wind with insulating tape. Never leave a raw wire—it is dangerous in the extreme.

There should be a main house switch and an operating room switch. From house switch to operating room switch the wires run direct. From operating switch one wire runs, through fuse, direct to lamp and the other, through fuse, to one binding post of rheostat and from other rheostat binding post to lamp. With alternating current it matters not which wire connects to rheostat or lamp, but with direct current the negative wire must be attached to lower binding post of lamp, and, properly, should carry the rheostat, though this is not essential and only makes the difference that in case of a short circuit in the lamp house there will likely be a heavier flash where the positive wire is connected through rheostat, instead of negative. The way to test your connection is: Connect up the lamp and turn on current. If, after a couple of minutes, you find the crater (a small cup-shaped depression that forms on one carbon where direct current is used and on both with alternating) is forming on the lower carbon, you have the lamp connected backwards and must switch wires. No harm is done by the wrong connection; you won't get much light, that's all. Operating switches should invariably be located directly in front of the operator as he sits at the machine, so that he may manipulate them instantly in case of accident.

(To be continued.)

A Coffin for the Theatorium.

(Specially contributed to The Moving Picture World by the well-known manager of a large theatrical circuit).

The moving picture business is likely to receive a check which will be destructive—unless it is speedily reformed.

At present the theatorium is a craze—a fad—a fashion. People go to it because it is something new.

But crazes, fads and fashions do not last. The bicycle was a fad, but where is it now? Ping pong was a fad and a furious one, but who plays the game in the year 1908?

Both those fads, and many others, have gone to oblivion along the path which the theatorium is likely to follow, unless something is done to prevent it; and with the downfall of the theatorium will come the ruin of the manufacturing interests.

Managers can do much to make the theatorium a permanent institution, but their efforts can be nothing more than supplementary.

The real influence which will either make or break the business lies with the manufacturers. They must do better work, or prepare for the worst.

In the first place, we must have better photography. From time to time an American manufacturer produces a uniformly good film. Frequently they produce bad films with good spots in them, and too often they turn out films that are bad from end to end. They can force the renters to buy these defective films, and the renters can force the theatoriums to use them, because, unhappily, the output is so small and so controlled that there is no choice.

But manufacturers, renters and managers, in combination, cannot force the public to pay real money to see them, and every day the public is becoming less willing to be buncoed by picture shows which have nothing on their sheets worth looking at. This is what the manufacturers must consider. At the present time the manufacturer can force any old film on the manager and get his money away from him; but every such film placed on the market to-day is a nail in the coffin which the manufacturers are preparing for the funeral of their own prosperity. A few months ago I was in an Ohio town of 40,000 inhabitants, where six theatoriums had been forced to close their doors. In the town of 22,000 inhabitants, where my own theatorium is meeting with reasonable prosperity, there are two others, both of which have added vaudeville acts to brace up a failing business—the result of a bad picture service. Within half an hour's journey of this town I know of half a dozen failures, and of other proprietors who are anxious to sell. Why? Simply because their picture service has been so poor that they could not command the support of their communities.

Personally I can only maintain a show of any value by constantly "kicking" to my renter, and criticising his service. I have already made two changes and am contemplating another. When I make a change the renter gives me a fairly good service for a short time, and then sends me poor stuff. Now, why is this? Simple because the renter CAN'T GET enough good films to supply his customers. As soon as my service deteriorates, my business diminishes, and as my service improves business gets better, but the general tendency of the poor film is to KILL business, and if the business is to be preserved the bad film must be eliminated. Every time a visitor to a theatorium is allowed to see a bad film one more weight is thrown into the scale which will eventually turn him against moving pictures; and every single man who turns against the theatorium becomes an influence which tends to turn others against it; and when a sufficient number of people reach that frame of mind the moving picture will be too dead to interest the coroner.

Now, the men who can prevent this catastrophe—the men who can make the moving picture a thing of solidity and permanence—are the manufacturers; and good photography is only one of the qualities in a picture which are required to bring about this end.

In the first place, the immoral film must be banished. Scenes of drunkenness and debauchery—the tippling of vagabonds and the revelry of chorus girls—should have no place in the theatorium. Melodramas with the suggestion of prostitution or illicit love, with suggestions of criminal methods, or suggesting the commission of horrible crimes, must be done away with. Pictures which teach children to deceive their parents and encourage them to commit dangerous pranks should not be manufactured. I am not one of those who believe that crime should be altogether eliminated, but the more horrible and disgusting features of it should be left a little to the imagination, and the punishment of the criminal should be strongly emphasized. Lawlessness is likely always to exist, but it should not be glorified or paraded. There is no greater source of danger to the moving picture business to-day than such films as "The Hooligans of Paris," "The Indian's Revenge," or "The 100 to 1 Shot," which teaches the youth of the country that "playing the ponies" is the way to retrieve the fallen fortunes of one's family. These are old films, but their horrors and false morality linger especially in every mind.

The moving picture possesses the same elements of permanence as the stage does, with the added advantage of brevity. In ten minutes a well-constructed, well-acted picture drama excites all the emotions which can be imparted by a comedy, melodrama or tragedy of two hours' duration, but to fulfill its mission the picture drama must possess excellence and the acting must be good. How much longer would the stage endure if it were served by such actors and dramatists as are found in the world of moving pictures? Not long. It is the Sardous, the Belascos, the Irvings, the Mansfields, who preserve the drama, and if the moving picture is to become a lasting influence it must have, if not such great supporters, some which are vastly better than those we have to-day.

Most of the picture dramas of to-day one might reasonably think were conceived by the bookkeepers and typewriter girls of the photographers who make the film, and were acted by the type of artist who lives in a hall bedroom in Thirty-fourth street, and dines at a quick lunch counter in Herald Square.

This won't do. The manufacturer must hire a dramatist to act as his editor—a few hours a week would do—and must solicit playlets from talented writers throughout the country. It is as easy to prepare a playlet as it is to write a 5,000 word short story, and the magazines can secure tons of good stories at from $100 to $500 each. It will pay the manufacturers of films to be as generous.

Of course, it would be idle to say that there are no well-conceived, well-acted, well-photographed picture dramas produced in America. There are some, but far from enough, and for every good one there are a dozen which are of little or no value, and most of which are a positive detriment to the moving picture business in all its departments.

The time has come for the American manufacturer to watch himself.

By Hans Leigh.

International Photographic Exposition, Dresden, 1909.

The International Photographic Exposition, at Dresden, which will be open from May to November, 1909, is the most important photographic exposition which has ever been projected. It will be held under the patronage of the Kingdom of Saxony and the City of Dresden, and no effort or expense will be spared to make it a complete representation of the progress and importance of modern photography.

The exposition will be held in the great Exposition Palace and Park of the City of Dresden, one of the largest art galleries in Germany. The use of it has been donated by the city. This gallery is large enough to accommodate four or five thousand paintings, and the whole of it will be devoted to the hanging of the professional and amateur photographs sent in from every country in the world.

All of the important photographic manufacturers of the world will exhibit their products in buildings to be erected in the park. Among them will be a complete astronomical observatory constructed by one of the large lens firms; half-tone engraving and printing plants, and other technical exhibits of the highest value.

Especial attention will be devoted to both amateur and professional photography. To this end commissioners have been appointed in every country in the world, who will make special collections. American professional photography will be represnted mainly by the collection which has been made in the past few years by Rudolph Duhrkoop, of Hamburg, to which, however, important additions will be made.

The collection of American amateur photographs will be made by Frank R. Fraprie, Editor of *American Photography*. He has been appointed American Commissioner, and he will also assist Herr Duhrkoop in completing the collection of American professional photographs.

The Photo-Secession will exhibit as a whole, and will have a special room for their collection.

An English announcement will shortly be ready, and may be obtained by any intending exhibitor from Frank R. Fraprie, 6 Beacon street, Boston. Any request made to him for fuller information will be promptly answered.

An Interesting Item of News.

February 19.

EDISON MFG. COMPANY,
10 Fifth avenue, City.

Gentlemen—Answering the demand of Mr. W. E. Gilmore, vice-president of your company, made Wednesday, February 12, 1908, in the presence of Messrs. Melies, Berst, Blackton and Rock, that we cease importing motion picture films, we beg to state that we have decided not to comply with this demand.

Very respectfully yours,
KLEINE OPTICAL COMPANY,
George Kleine, President.

Send 2.00 for a Subscription to the M. P. W. and get posted with first information.

Trade Notes

Commencing April 1, moving pictures in Norristown, N. J., will be taxed the same as the Opera House, or $100 a year, instead of $25. There are five moving-picture establishments in the borough.

* * *

The F. J. Howard Moving Picture Co., Boston.—Moving pictures; capital, $50,000. President, F. J. Howard; treasurer, A. I. Howard, Boston.

* * *

Philadelphia Councils' Committee on Police and Fire by a unanimous vote approved this afternoon the ordinance providing for the regulation of moving-picture parlors. The ordinance provides that each place must obtain a license from the Director of Public Safety at an annual charge of $100. Every person operating a machine must pass an examination conducted by the fire marshal and the chief of the Electrical Bureau. The measure also provides that every machine must be in an enclosed booth lined with asbestos or tin.

* * *

Seth Stone has established a moving-picture theater in the Keystone building, North Fond du Lac, Wis., and from all accounts is making a success.

* * *

Another moving-picture theater was opened at Nanticoke, Pa. It is located on West Broad street, near the corner of Market. The place is owned by Dr. Hill, as well as the machine and fixtures. The room is very attractively decorated. Three exits make it very safe. The exterior is also very attractive.

* * *

An electric spark set fire to the film in Burd's hall, in South Erie street, Massillon, Ohio, last week, and the entire reel was consumed. There was more or less excitement in the audience, but no one was hurt. The blaze was extinguished with a Minimax hand extinguisher, which quickly prevented the fire spreading. The loss amounts to about $150.

* * *

We were shown something new in announcement slides in the offices of Miles Bros., the other day. They were made on a single sheet of flashed glass of sufficient thickness to withstand considerable hard usage, and really needed no binding strip. The neatly lettered announcements were etched through to the clear glass and the effect on the screen is novel and pleasing.

* * *

Film renters who are not members of the Association need not worry as to where their supply of films is to come from. We learn that there is over $20,000 worth of film in the New York Custom House and more on the way from Europe; much of it from foreign manufacturers who have not yet entered the American market, but whose productions have been awarded a high rank abroad.

MASSACHUSETTS STATE POLICE DEMAND ASBESTOS LINED BOOTHS FOR OPERATORS.

Theaters where moving picture machines are installed will be required to make expensive changes to comply with the recent orders of the District Police Department which has general supervision over the constructive features of theaters. In the future, according to the general order, all booths and enclosures must be built of asbestos boards, and this material is patented and costs about $1.00 a square foot. For the sides, top and floor of an asbestos building such as is required, it is calculated that the initial cost will be between $200 and $300, and in addition, an electric fan must be installed in the ventilating pipe.

The booths in accordance with the specifications must be provided without delay, and failure to do so will result in prohibition of the use of moving-picture machines. The order requires a box built of asbestos boards, 7 feet high, and 6 by 8 feet, for one picture machine; 9 by 8 feet for a picture machine and a stereopticon; and 12 by 8 feet for two picture machines and a stereopticon. The framework must be of iron,

and where the cracks between the asbestos boards open against inflammable material, they must be plugged with asbestos cement.

Not more than two windows are allowed, one for the operator 4 inches wide and 12 inches high, and one for the machine 6 inches high and 12 inches long. These must have gravity doors suspended with a combustible cord and a fusible link. The shelves must be of slate slabs, and a vent pipe for ventilation is required leading from the roof of the asbestos box.

From our advertising columns it will be seen that S. S. Getchell & Son, of Woonsocket, R. I., are prepared to construct booths according to the above specifications.

NEWARK, N. J., ALDERMEN DECIDE TO DOUBLE THE FEE FOR TRANSIENT EXHIBITIONS.

Transient moving-picture shows which come to Newark in the future will probably find that the license fees for this class of shows is higher in this city than anywhere else east of the Mississippi River. The license committee of the Common Council will recommend that the fee of $1.00 a day be raised to $2.50 per day in cases where the moving pictures are shown for less than six months in the city. The resolution recommending the change was passed at a meeting of the aldermanic license committee after License Inspector Ward had reported that many of the transient moving-picture shows exhibited in Newark rent a vacant store or building for two or three weeks and then move on to other cities, where the restrictions are not so rigid. In some cases, the inspector said, the owners of the shows opened their doors and started exhibitions without obtaining a license. Such instances were dealt with in the police courts, he said.

Julius A. Rubrecht, owner of a chain of moving-picture shows throughout this section, appeared before the committee and told of the operation of his shows. Inspector Ward said that Mr. Rubrecht's companies had conformed to the law in every respect and lived up to all the rulings of the department. Mr. Rubrecht submitted figures by way of comparison between the license rate in Newark and other large cities. In no instance was the rate as high as the Newark rate, $1.00 a day. In New York, Mr. Rubrecht said, the license fee was but $25 for the first year and $12.50 for each succeeding year. Hoboken requires no license. In Jersey City the fee was approximately $25 per month, and in Orange the city authorities required but $25 annually for a license. If the Common Council acts on the recommendation of the committee, the fee which transient shows will have to pay hereafter will be $780 per year.

NEWARK JUDGE OBJECTS TO SUNDAY SHOWS.

In the First Precinct Police Court in Newark February 13, Eugene Couture, proprietor of a moving-picture show at 66 Market street, was fined $50 and costs amounting to $2.05 by Judge David T. Howell for having opened his place for business Sunday evening in violation of a city ordinance. After the Police Court proceedings Assemblyman Braun, counsel for Couture, announced that he would take the case to the Common Pleas Court for review, as it is the intention of the moving-picture men of Newark to have the courts settle the question of Sunday opening as speedily as possible.

WOMAN'S LEAGUE INVESTIGATES.

Dangerous to life through fires and to public morals by the quality of the entertainment provided is the verdict of a joint committee of the Woman's Municipal League and the People's Institute after an investigation of penny arcades and moving-picture shows in New York. Cheap theaters, according to the report, generally keep within the law. The moving-picture shows are found to be dangerous to life, but nothing good was found in the penny arcade by the investigators.

"As for the penny arcade," says the report, "we are convinced that it is a destructive influence, almost unmitigated. The pictures in the slot machines tend positively toward the indecent and violent; the arcade opens on the thoroughfares, with free admission, and is often the haunt of idlers and sometimes of worse, and it is without the leavening salt of family patronage.

"Viewed on its positive side, there is hardly anything into which the penny arcade can develop, and its decline has actually begun. The moving-picture show has superseded it, and it is thronged no more. As an amusement center for the people that section of the penny arcade now devoted to athletic features and games of skill might be developed, but hardly along the lines or with the co-operation of the penny arcades as such.

"There are two hundred moving-picture shows on Manhattan Island. The audiences are composite in the highest degree. On the Bowery we have seen Chinamen, Italians and Yiddish people, the young and old, often entire families, crowded side by side. Next door was a penny arcade on one side and a beauty show on the other. Outside the vice and hopelessness of the Bowery.

"But inside was the enthusiasm of an orderly three hundred people. There was bad air and peril from fire as well, but these we know were the husks of the situation and subject to immediate remedy, while inside was a seed of genuine drama and living human interest, which had been planted in the hungry soil of human need and would grow."

The report is signed by Mrs. Josephine Redding, secretary of the Woman's Municipal League; Michael M. Davis, Jr., secretary of the People's Institute; Mrs. R. H. McKelway, Miss Henrietta Rodman, W. Frank Persons and John Collier, field investigator.

KEITH & PROCTOR'S GOING STRONG FOR CINEMATOGRAPHY.

The most significant announcement in several years is that issued from the Keith & Proctor office in regard to the withdrawal of vaudeville from their Union Square Theater and the substitution of moving-picture exhibitions. This change of policy means that B. F. Keith, a pioneer of modern vaudeville and the most successful and most alert manager in that branch of the amusement business, foresees such a tremendous field in the exhibition of these moving pictures that he is glad to convert one of his most profitable and best equipped theaters to this style of entertainment.

Already three theaters, formerly listed among the most prominent of New York's playhouses, have only these films to give their patrons. Frederick Luescher, who has been most diligent in building up a circuit of theaters in the smaller cities, this week canceled the bookings of regular attractions in Fulton, Perry and Albion, and announces moving pictures for the remainder of the season.

The slight expense attached to these exhibitions is a tempting feature of the movement. Neither orchestra nor stage hands are required. Ushers even are a luxury. The moving-picture houses expend little or no money in newspaper or billboard advertising, and since the pictures can be shown only in a darkened house, the expense of lighting is trivial. We are now watching only the beginning. The moving picture will improve and be elaborated, exactly as was the case in vaudeville.

NEW THEATER FOR LOWELL, MASS.

Inspector Walter W. Smith of the lands and building department has received the plans and specifications for the new moving-picture theater to be erected at 382 Merrimack street, corner of Maiden lane. The lessees are Strauss & LeDuc. The erection of the building will be started at once and as soon as completed will be devoted to moving pictures and illustrated songs.

PHILADELPHIA ASKS TEST FOR OPERATORS.

Legislation safeguarding the public from the dangers of fire and panic in moving-picture show places is provided in a bill which was approved by councils' committee on police and fire. As adopted, the bill provides that each moving-picture place shall pay a license of $100. Proper exits shall be provided to the building used for such purposes and there shall be ample aisle room and other arrangements to guard against injury in panics. Operators of moving-picture machines shall stand examination as to their competency and pay a fee of $5 for a license. The machines shall be operated within asbestos-lined metal cabinets and the fire marshal shall pass upon the safety of the building and appliances before a license shall be issued. Any proprietor failing to comply with the law shall be fined $500.

COMING! COMING!

Way Down East

IN MOVING PICTURES

America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.

IN CHARITY'S CAUSE.

Dayton, Ohio, recently organized a Sunday show for the benefit of its poor and one thousand and twelve dollars was the record made by 17 moving picture shows for the benefit of the unemployed. If the weather had not been so cold double that amount would have been realized. For the sake of charity all seemed to give. Mayor Burkhart and Father Neville visited each one of the shows to give them their personal inspection. After their trip was over, the chief executive and the priest put the stamp of approval on each performance. The pictures shown were the best possible to obtain, the most instructive and entertaining. The greater portion of the crowds in attendance consisted of women and children.

The amount of money taken in at each one of the theaters, as officially reported, is as follows:

National	$251.45	Henry Albert	36.46
Electric	117.50	Theatorium	32.35
Ludlow	73.50	Fargo	20.03
Pastime	69.05	Orpheum	19.25
Magic	63.68	Crystal Palace	17.20
Dreamland	61.10	Jovial	12.95
World	57.16	Vaudette	12.90
Wonderland	55.10	Olympic Theater	20.00
Lafayette	50.07		
Imperial Amuse. Co.	42.35	Total	$1,000.12

[Well done, Dayton! You have set an example worthy of emulation, wherever there is distress, and we trust others will follow in your footsteps. It is reported that there are 184,000 unemployed in New York City. A Sunday set apart for their relief would do more to cement good feeling towards the nickelodeons than any litigation.—Ed.]

WANT MOVING PICTURE SHOWS SAFE.

Contending that the bills of Assemblymen Gluck and Senator McCall for the regulation of moving picture shows are not strong enough, the Actors' National Protective Union will send a committee to Abany to urge amendments. President De Veaux of the union said that the amendments contained these clauses: That no moving picture show shall be carried on in any building used as a dwelling; that all such show places must comply with the rules of the Building and Fire Departments covering places of amusement; that no person less than 21 years old shall act as operator, and that there shall be an asbestos curtain attached to every machine, which can be dropped in case of fire.

THE USE OF THE LUMIERE SYSTEM OF COLOR PHOTOGRAPHY IN MEDICINE.

In a lecture recently delivered before the Berlin Medical Society, Prof. C. Benda drew attention to the value of the Lumiere process of color photography to the medical profession, and pointed out that the results it will lead to are essentially original. This process allows for the first time the natural colors of an object to be rendered with faithfulness by a method readily accessible to any photographer, and which hardly requires any more time than ordinary photographic operations, while the material used in this connection, though more expensive than ordinary plates, by no means involves any excessive outlay.

After describing in detail the technicalities of the process, Prof. Benda demonstrated a set of plates illustrating the possible applications of the process to medical instruction and to the demonstration of microscopical objects and samples of pathological anatomy. In the field of micro-photography the author has given special attention to such objects as do not lend themselves to direct micro-projection, viz., in the case of considerable magnification, and especially to those which cannot be rendered perfectly by ordinary photographic methods, either owing to their double colors or to their delicate shades. He demonstrates the efficiency of the method by his records relating to blood pathology, to tryanosomes and malaria parasites. Even objects so susceptible as spirothetes are readily photographed by the process. However, in the case of high magnification it is recommended to use very thin cross sections.

As typical instances of applications to microscopic photography the author chose a limited number of samples relating to pathological anatomy, including some brains. Whereas in case of organic cross sections any reflexes due to shining surfaces should usually be avoided, such reflexes (in opposition to what may be said in the case of ordinary photography) are especially adapted to enhance the plastic appearance of a color picture.—Scientific American Supplement.

COMING! COMING!

Way Down East

IN MOVING PICTURES

America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.

MOVING PICTURE SHOWMAN WILL BE A NOBLEMAN.

John Roberts, prospector in the United States, Canada and Alaska for twenty years, now in charge of a moving-picture show at Kellogg, Wash., will be Sir Norman Grandon Bart, upon the death of his mother, now living at Tottingham, Eng., and his income from the estate will be $10,000 a year.

AUDIENCE APPLAUDS HIS SHRIEKS OF AGONY.

Burlington, N. J., February 13.—Reaching into the sheet-iron cage that covered a moving-picture machine with which he was giving an exhibition, John Riker seized a bare electric wire instead of the switch. He was held fast while a current of 1,000 volts went through his body.

He shrieked for help. His cries, coming through the narrow aperture of the booth, sounded to the audience like a phonographic accompaniment to the blood and thunder drama that was being portrayed in the moving pictures. The audience, not suspecting the dangerous plight of the man, applauded.

Andrew Harris, the piano player, saw that something was wrong and broke into the cage. He shut off the current. Riker's hand still gripped the wire and had to be pried off. His hand was almost roasted by the strength of the current.

[When will operators learn? We cannot understand why a bare wire was allowed to be used. Every operator ought to use only properly insulated wires, and if any bare surface shows they should be bound with tape.—Ed.]

Wm. F. Steiner, of The Imperial Amusement and Moving Picture Co., calls our attention to the error in placing the head office New York and Troy branch, in the columns of non-association renters. We are sorry for this mistake, which we saddle on to Secretary MacDonald, who issued the official list omitting this name.

AMERICAN MUTOSCOPE AND BIOGRAPH CO. AND THE RECENT MANUFACTURERS' COMBINE.

Following the short statement in last week's Moving Picture World, Vice-President H. N. Marvin, in outlining the plans of the Biograph Co. in its contest with the combine, said:

"To understand the situation thoroughly we will have to go back a few years, when Mr. Edison, having secured a patent on a moving picture camera and film, sued us on the patent, claiming we were infringing. We won the suit, and he then secured the reissue of two separate patents, one on his camera and the other on the film, and sued us again. Last Spring the Court of Appeals in the case of the camera patent again sustained us, holding that the biograph camera for making films was not an infringement of the Edison patent, although Mr. Edison won as against the other film manufacturers, who, unlike us, were using cameras purchased in Europe. As a result of his victory over the other film producers they were obliged to pay him a royalty and have now joined with him in forming the so-called trust. On the film patent he has never sued us. If he should it would take two years to decide the case, and there is no more reason for supposing he would win it than there was in the camera case. But even if he should defeat us we have other patents on sprocket films that would not infringe. We hold patents covering moving picture cameras, films and all exhibition by projecting machines, and these patents are very broad. We have never sued the Edison or other companies for infringements, being content to defend our patents against his suits. Now, however, we propose to assume the aggressive, and we believe we shall be able to stop the manufacture of all films except under our patents. Mr. Edison has been defeated in every suit he has brought against our company, the courts holding that he was not a creator of this art, but

had merely invented certain specific forms of machines, which, as we claim, are not the best in use to-day. The next move of the Edison company was the formation of the trade combination which has just been announced, and to make this effective they have taken in the Pathe Company, the largest foreign manufacturer of films, and the Melies Company, which is not so important, the idea being to give them a monopoly of the importing business, which is very large. It was further endeavored to induce the Eastman Kodak Company, who are the largest producers of unprinted films, to supply no companies but those in the combination; but the Eastman people, when they found we were not in the combination, refused. The next move was the agreement with the film renters through their Protective Association, but this association by no means includes all the film renting concerns, and big dissatisfaction has developed over the heavy fee of $5,000 now charged for membership, as well as other requirements, as to rental charges, the retirement of films and the obligation to buy films from no one not in the trust. We have been deluged with applications for films and have also had many applications for permission to manufacture films with our camera machines. We are increasing our facilities for turning out films, and will license other American film making companies, which, with the large foreign output not controlled by the trust, will give an ample supply outside of the combination. There are between 20 and 30 foreign film makers whose product we are prepared to import and add to our own and protect our customers under our patents. Among the foreign makers not incuded in the trust are Gaumont, Urban, Warwick, Paul, Williamson, Hepworth, Crick and Sharp, Lux, Rossi, Ambrosio, Aquilla, Soleil, Mendel, Eclair, and others. All these were barred out by the combination in order to secure Pathe, but they are open to us.

"We were asked to go into the combination, and at first, when it was only proposed to join in the elevation of the business, we were ready to co-operate, but when it came to paying a royalty to Edison we would not agree. We claim that if our patents are sustained we can stop all manufacturing with his machines. On the other hand, if we should fail in the effort to stop him, our own patents would still be good so far as we are concerned."

The outcome of the war thus inaugurated will be watched with keen interest by exhibitors and renters now engaged in the moving picture business.

We hoped to be able to give our readers Edison's views this week, but so far have been unable to secure them.

Foreign News and Notes

FROM OUR ENGLISH CORRESPONDENT.

The latest development of trade in England seems to be on the lines of street shows, so common in America and on the Continent. Quite a host of these shops, charging from 1d. to 3d. admission, have sprung up in London, and the L. C. C., scared by the fact that they do not apply for a license for music and are so under no control, at its last meeting agreed to send a deputation to the home secretary (Mr. H. Gladstone), urging that a license should be made necessary for this class of entertainment, many of which are by no means too safe.

In connection with exhibitions of living pictures, another new departure has been made by Pathe, who have opened premises in Piccadilly, calling them the New Egyptian Hall, at which one may, by payment of 1s., sit and look at an exhibition of their pictures for as long as he likes and without extra charge, enjoying tea in a basement fitted out as a Japanese tea shop.

The Urban Company are pushing the educational film with some success. Dr. Campbell Thompson, of the Middlesex Hospital, one of the most prominent medical men in England, is a strong believer in the kinematograph as a teacher, and gave a demonstration, recently, of a number of films he had taken of patients to a large gathering of medical men, the films showing with remarkable clearness some of the peculiarities of gait peculiar to certain nervous diseases.

The great fight between Tommy Burns and Jack Palmer at Wonderland will be decided before this reaches you, but it may be of interest to say that a film will also be taken of the much more interesting contest in which the American is to be opposed by J. Roche, the Irishman, at Dublin, during March. Both pictures will be the work of the Warwick Trading Company.

COLORS

For Slides and Films. 34 colors ranging from the most delicate tints to the deepest shades. Colors are absolutdly permanent, and for strength and brillancy they are unsurpassed. Send $1.00 for box containing 12 ½ ounce bottles of assorted colors—stamp for prices on larger quantities. With our new *glass* tinting slides you can produce many beautiful effects on moving pictures without affecting the brilliancy of your light in the least. Will not burn or melt, nor are they in any way affected by the heat. Made in all colors.

We make one shade (No. 20) of an extremely delicate blue, scarcely noticeable on the screen, yet it serves to whiten your picture and, strange as it may seem, reduces flicker 30 per cent. All slides prepaid, 20 cents each, 3 for 50 cents.

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"MIROR VITAE"
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The new Carbon for Moving Picture Machines

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Sole Importers

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We can rent you any and all the LATEST and FEATURE Motion Picture Films manufactured.

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Gayety Theatre Building, St. Louis, Mo,

BRANCHES:

EL PASO, TEXAS
Care of Crawford Theatre

HOUSTON, TEXAS
214 Levy Building

PRINCE OF MONACO AS AN ENTERTAINER.

From Munich it is reported that a very interesting lecture was delivered in the Odeon Hall by the Grand Duke of Monaco. The subject treated was "Life in the Depths of the Pacific Ocean," and was illustrated with stereopticon slides and moving pictures. Among the large audience were several members of the royal family.

A NEW IDEA FOR A FIRE PROTECTOR.

Schonburg & Co., Berlin, Germany, have patented a rather peculiar kind of fire shield for moving-picture machines. The principle is a water reservoir balanced over the film reel and an automatic releasing mechanism to tip it over if the film catches fire. The idea is perhaps a little too drastic, writes our contemporary, "Der Kinematograph," but it seems to be of practical value and is favorably mentioned by several of the leading papers.

ADVANCE IN PHONO-CINEMATOGRAPHY.

From the same source we learn that The Lenten Company, Crefeld, Germany, have invented a new form of talking machine for electric theaters. The machine is called the Herold-Starkton and is said to produce a sound of exceptional strength and clearness. It is reported that it will reproduce a difficult vocal solo twice as strong as the human voice in the most perfect manner and with a clearness of tone that is simply astonishing. The machine being especially adapted for singing, talking and moving pictures certainly denotes progress along this line and we hope, at no distant date, to give further particulars.

CINEMATOGRAPH IN SCIENCE.

Commenting on the progress of science, the Volkes Zeitung says: "The cinematograph is daily gaining in public respect and confidence, and has now won its way into every scientific laboratory of importance. The latest is its application to microscopy and in one of the most famous universities in Germany the cine-camera is recording the life of certain germs and animalculae that are invisible to the naked eye. The films are then projected on the screen in the lecture room and the students can, for instance, follow the interesting manifestations of life in a drop of water. There are great possibilities for the cinematograph along this line and in science it opens the way to new fields for investigation.

FAMOUS INVENTOR DEAD.

Ottomar Anschutz, a noted manufacturer of cameras and famous as the inventor of the "Living Wonder," the first camera to reproduce pictures of objects in motion, is dead at the age of 72 years.

The first known attempts to photograph objects in motion were made by Muybridge, an American, with trotting horses. By the employment of a large number of separate cameras arranged side by side, successive photographs of a horse in different phases of movement were made as the animal passed along the course in front of the cameras and automatically released the shutter of each camera as he passed. Ottomar Anschutz discarded this cumbersome method and made an arrangement by which one camera was used to impress successive images on a rapidly moving plate or a series of plates passed behind the lens, a rotary shutter transmitting a flash of light to each as it came into position.

The synthesis of this series of photographs, by means of the zoetrope, followed as a matter of course, and Anschutz succeeded in setting the world talking of his "Living Wonder." In these experiments the photographic transparencies on glass were arranged around the periphery of a large wheel, revolving behind a lens, through which the pictures were projected. There was no shutter, but its place was taken by a most ingenious device by which a brilliant electric spark from an induction coil was made to illuminate each little picture precisely as it came into view.

COMING! COMING!

Way Down East

IN MOVING PICTURES

America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.

CINEMATOGRAPHS IN MEXICO.

Consul-General A. L. M. Gottschalk reports that he has frequently been addressed for information concerning cinematograph shows in Mexico City, and the prospects open to Americans in that line, which leads him to write:

"The invariable answer is that Mexico City is no exception to the general favor which such exhibitions enjoy in Spanish-American capitals. There are three or four well-known shows of this kind which are patronized by the best of Mexican society. The charge is 25 centavos (approximately 12½ cents) for admittance, including a seat without distinction of location. Some few private families on such occasions as birthdays and other family celebrations, will hire the cinematograph and have it brought to their homes for an afternoon or evening performance.

"Apart from the well-patronized establishments described there are innumerable smaller ones dotting the city. One or two cinematographs are maintained for advertising purposes upon the public streets, and they alternate interesting views with paid advertisements. One large cigarette-making establishment in this city has a well-conducted cinematograph theater, to which admission is obtained only by the presentation of a given number of the coupons which accompany their cirgarettes. All these cinematographs are of foreign make. The views used are almost exclusively of French make. They often depict scenes in continental European life, which are apparently the only kind which appeal to the public. I do not think there is any field for an American cinematograph establishment in this city; nor would our American views touch a responsive chord in the average Mexico City audience."

The famous Cirque d' Hiver in Paris has been sold to Pathe Freres and is now fitted up as an unusually attractive and splendid electric theater.

Opera and Folding Chairs

Our seats are used in hundreds of Moving Picture Theatres throughout the country. Send for catalogue and prices. PROMPT SHIPMENTS.

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THE BEST MOVING PICTURE MACHINE.

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The Peerless Moving Picture Machine

Write LE ROY, ACME EXCHANGE
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A GOOD WHOLESOME COMEDY

"Louder Please"

DESCRIPTION

An old man after patting a horse for a while sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and can not hear what the boy is saying. The boy yells louder, and finding he can not make the man hear, he gets a policeman and they both yell at him, the old gent putting his hand to his ear as if he doesn't understand. Then they press a pedestrian in service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he can not make the old man hear, and the four of them together yell at him. The policeman then secures a big megaphone and yells at him through it, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper saying "Your horse has run away;" the old gent writes back on the paper "That is not my horse," and they all faint. The old gent gets up and walks away.

Length about 350 ft. Price 12c per foot Code—Wallie

You undoubtedly know the reputation acquired by Essanay Comedies. This one is going to be just as big a "hit" as our other recent successes. Order it now.

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Reliable Service from a Reliable Film
PASSION PLAYS FOR RENT.

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Members Film Service Association **ROCHESTER, N. Y.**

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TRUNKS FOR MOVING PICTURE MACHINES

and CASES to carry 1-2-3-4-5 or 6 Reels

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UNDERWRITERS' APPROVED MODEL.

Equipped with improved **Fire Magazines, New Automatic Fire Shutters** and **New Automatic Fire Shield,** (Lubin's patent) **Asbestos Covered Wire Connections,** new improved **Lamp House,** new style **Fire-Proof Rheostat,** improved **Electric Lamp.** Complete with everything seen in the cut, including polished **Carrying Case,** for Mechanism, together with adjustable **Bicycle Steel Legs** to extend over five feet high, **$145.**

Henry Clay, Director
John Lattimer, Fire Marshal

DEPARTMENT OF PUBLIC SAFETY, CITY OF PHILADELPHIA,
FIRE MARSHAL'S OFFICE, Room 388 City Hall,
PHILADELPHIA, Dec. 3d, 1907

MR. S. LUBIN, 926 Market Street, Philadelphia

Dear Sir:—Having examined different makes of Moving Picture Machine in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cineograph, with Stereopticon combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fire proof and comes up to all requirements of the Fire Marshal's Department.

I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,
(Signed) JOHN LATTIMER, Fire Marshal.

NEW FILMS

THE COUNT OF NO ACCOUNT. Length, 545 Feet
An Extremely Funny Film with a Hot Chase

WHERE'S THAT QUARTER? A Screamer. Length, 565 Feet
Hubby Kept It Back But Gave Up Gracefully

THE RINGMASTER'S WIFE Length, 835 Feet
A Beautiful Dramatic Subject

S. LUBIN, 23 South 8th Street, Philadelphia, Pa.
Don't Buy an Outfit before you receive our Beautifully Illustrated Catalogue, Free

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The Pittsburg Calcium Light and Film Co.

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NEW YORK STATE BRANCH

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This will place them in a position to better facilitate and improve their film service in New York State.

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Fire Proof Booth

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PRICE ACCORDING TO SIZE

S. S. GETCHELL & SON

WOONSOCKET, R.I.

Letters to the Editor.

THE VALUE OF A LECTURE WITH THE SHOW.

Augusta, Ga., February 15, 1908.

Editor The Moving Picture World:

Dear Sir:—Permit me to say how pleased I was to read Mr. Lee's article in your issue of February 8, on "The Value of a Lecture." For some time I have been trying to convince the picture show managers here of the desirability, nay, necessity, of such an addition to their attractions. In most instances, while admitting the value in an artistic way of such a combination, they contend that while the public is willing to accept the pictures without the lectures, stories, dramas or poems, they (the managers) would be foolish to increase their expenses by the addition of the lecture. Yet the business here is beginning to languish. Various expedients are being tried to bolster it up, cheap vaudeville and drama, chiefly.

One reason, perhaps, for the non-use of the lecture or story is that all managers do not take your paper, in which they can find the story of the films, and supply houses do not send printed descriptions with the films; another reason is that qualified lecturers and readers are scarce. Lastly, because it is more or less of an innovation. But doubtless the first reason is the true one. The managers seem to think the public will not pay more than ten cents no matter what they put on and do not seem to realize that people grow weary of what they do not understand.

It is a pity that so many of the managers of the moving picture shows look at the business only from the commercial side and not from the artistic and educational. It is a business that can be made a tremendous force for good if rightly used, but if not it will soon run its course like other "fads" and become a thing of the past.

I am glad that your are putting things in the right light, and hope that your efforts will meet the success they deserve.

Mr. B. R. Mitchell, of Augusta, called my attention to Mr. Lee's article on the subject and I then showed it to several local managers.

Wishing you every success, I am,

Yours truly,

E. ESTHER OWEN.

649 Broad St., Augusta, Ga.

Newton, Ia., February 12, 1908.

Editor Moving Picture World:

Dear Sir:—I have been quite interested in reading your article in last issue of Moving Picture World wherein Van C. Lee suggests that the moving picture theater add a lecturer to the theater. Many a time I have watched a new film subject projected on the screen and though to myself: If I only knew what this or that part of the picture meant, then I could get very much more enjoyment out of the entertainment. But how would it be possible for the theater manager to explain the film subjects unless the film manufacturer furnishes a printed description of each picture when they are sent out? I think that half of the time the theater manager himself does not understand the picture as it is projected on the canvas. If some film manufacturer would make every one of his film subjects explain themselves as they pass through the machine he would soon have all the business he could attend to. If instead of having a few words of explanation on his film about every 100 feet, as most of them do, they would have these explanations come in at every 20 or 30 feet (or at every place on film wherein an explanation was necessary), then the theater manager would have no use for a lecturer.

On page 94 of last issue of Moving Picture World, an article regarding "Electric Light in Lantern," please advise me as to why we should use a hard carbon below (one that does not burn up as fast as a soft one), when, in fact, the lower carbon would last longer than the upper one, even if they were both soft carbons? Respectfully,

W. M. RHOADS.

In reply: The idea of a lecturette is a good one, but one that few proprietors will take the trouble to arrange. For instance, Kalem Company arranged a lecturette or resume of the story of Evangeline to go with that film; we understand that so few exhibitors applied for it that the company abandoned the idea of reprinting.

To issue titles every 100 feet would unnecessarily add to the cost of the film and is a little too much to ask renters to pay 12 cents per foot for title. We would blame the actors inasmuch as they did not render the story intelligently. A perfectly thought out plot, well put together, should tell its own story.

C. M. H., on page 94, is writing for English readers who use a long, thick, soft carbon in upper holder, and a short, thin, hard one in the lower. This compensates for the consumption. American operators would find many of their troubles with centering the light vanish if they would adopt this system.

WE WANT MORE LIKE THIS.

Cumberland, Md., February 17, 1908.

World Photo. Pub. Co.

Gentlemen—Inclosed find check for one dollar. Please send me your paper for 6 months. Your editorial in the February 1 number was shown me and caught this dollar. It sounds so like a man. Well, time will tell what the U. F. S. P. A. will do; but what of the poor little exhibitors in small towns that have bought a machine and leased a room at a high price, giving a bond to the effect that they will fulfill their contract in the way of paying rent for one, two or five years; and then, without a minute's notice, you might say, they are sent word that films in the future will cost more than their gross receipts? What are they going to do with their machines and store rooms and the money that has gone to fit them up? Trusting that you will answer some of these questions, I remain, Respectfully,

CHAS. RAY.

A DIFFERENCE OF OPINION.

New York, February 18, 1908.

Editor Moving Picture World:

In your issue of February 15, under the caption of "Hints to Operators," George A. Collier suggested a method of removing trouble which will bring him and others who practice what he suggests into very serious conflict with the New York Board of Fire Underwriters and the New York Edison Company.

Does he realize that, when he connects the grounded conductor within the BX to the neutral leg of the switch or cutout, he renders useless and ineffective all neutral fuses which have a function to perform as a safety device for his equipment? If he looks into the matter more closely he will find that he practically shunts out all his neutral fuses, thereby relying upon the fused outside leg only for protection, clearly a violation of the National Electric Code, which provides that each leg of a two- or three-wire circuit be equally fused as to capacity. The proper thing to do is to remove the defective BX and either substitute a new piece or install conduit from which wires may be easily removd when defective, and good wires easily drawn in again.

Respectfully submitted,

468 East 146th Street. PAUL AUGUSTINE.

PROPOSED OPERATORS' UNION.

Watseka, Ill., February 16, 1908.

Editor Moving Picture World:

Dear Sir:—I desire to inform you that I am receiving numerous correspondence from operators all through the East and Central West relative to the organization of the operators' union which I am promoting, accruing from my published statement in the last issue of your commendable paper, in which I asked all intelligent operators to enter into a friendly correspondence with me, relative to the subject of unionism, and the betterment of existing conditions. I once more extend the invitation to all who have not written to do so, for I am their friend and am doing all I can do to uplift the business. I have received several complaints from Brooklyn where experienced operators have been discharged and young boys from sixteen to seventeen years of age been employed in their place at a salary from five to eight dollars per week; not only from Brooklyn do these reports come, but from Michigan, Indiana, Illinois and Iowa. I respectfully suggest to the editor of the Moving Picture World that he publish a series of comments of the methods of film renting agencies who put out little hand books claiming to teach anybody the operating of moving picture devices. It can be readily seen that this class of literature materially damages the business in the end for all parties concerned—film renters and operators alike. The renters should be made to understand that they should take a more lively interest in competent operators, for the interest is mutual when you consider the permanent life of the moving picture. Another subject that commands immediate and important attention is

the attitude of the press in discussing calamities that frequently happen in this business as the result of incompetent operators. The press claims to be the friend of the great mass of the people. If that be the case the important fact must not be overlooked that about eleven million persons visit moving picture entertainments daily. The business is about three years old and still increasing rapidly to such a wonderful extent that theatrical enterprises are throwing stumbling blocks in the part of their progress wherever they can wield their influence. They have circulated lots of false reports which some of the sensation-hungry reporters have hastily scribbled down perhaps without proper investigation. Of course this business must see its reforms where they are necessary, but the press should not try to throttle the greatest amusement of modern times that pleases the greatest mass of the people. Let them devote some space to competent operators, the elimination of the immoral pictures, and work for the general business of making it better.

WILBUR MITCHELL.

ORGANIZED UNION IN DENVER.

Denver, Colo., February 4, 1908.

Editor Moving Picture World:

Dear Sir:—We, the operators of Denver, Colo., have organized a union known as the Moving Picture and Stereopticon and Projecting Operators of State of Colorado. Each operator must have a license from the city and pass the examining board of the union. We are affiliated with the American Federation of Labor, which is strength in itself. The boys are all satisfied with the wage scale now in vogue, so the managers need have no fear of any trouble with us in that manner. By doing this we are not only keeping out the incompetents, but are also, as was said in this month's World, making it perfectly safe for the owners of the houses, as each operator is held under $100 bond. We are still young but hope by the end of next July to have everything in the union.

Hoping that the boys in different parts of the union will take the same view of the thing as we have, not only for their own good, but for the good of the moving picture world at large,

Very truly yours,

E. M. SCHWARZ, Secretary.

320 Charles Bldg., Denver, Colo.

GOOD MEN OUT OF EMPLOYMENT.

Canastota, February 17, 1908.

Editor Moving Picture World:

Dear Sir:—I see in your paper that you register operators, and being at liberty, would like to register with you. I have had eight years' experience in the business on Edison, Power and Vitagraph machine. I can furnish best of reference. I am sober and reliable and understand my business. Age, thirty years, and married. I prefer a permanent place such as a wonderland five-cent show. My permanent address is

D. H. CRAIN,
Canastota, Madison Co., N. Y.

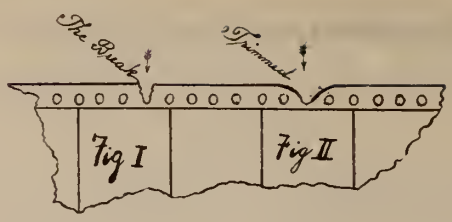
REPAIRING FILMS.

Brooklyn, N. Y., February 15, 1908.

Editor Moving Picture World:

Dear Sir:—The article in to-day's Moving Picture World by L. H. Brown, gives me an opportunity to say a few things in regard to film splicing. In the first place, in case of a nick in the film as per Fig. 1, I would trim it as per Fig. 2, but I would do the same for the time being only, as I consider that by making a splice (you can most always do so by losing one picture which is never missed), you are much better off. These nicks are a constant source of trouble, either in winding back or if your loop is too large or too small. There are lots of places where this same "innocent" little nick can catch and then you lose more than one picture.

The splice is the bone of contention: now how to make a **proper splice.** I have seen splices made all over the country and it seems that the opinion of most operators is that a splice is proper as long as one side has been scraped down to the celluloid and the other side lapped over. For the benefit of all my brother operators I would like to explain



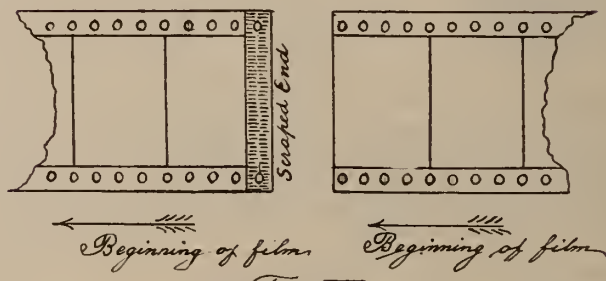


Fig III.

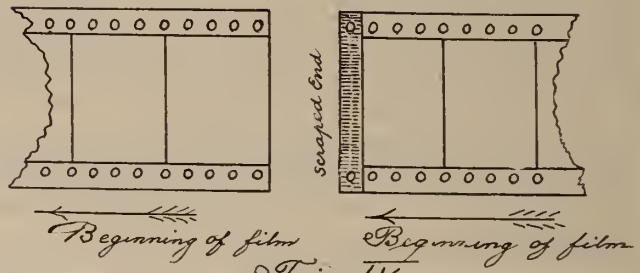


Fig IV.

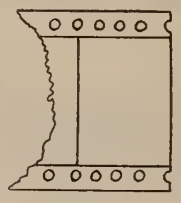


Fig V.

Fig VI

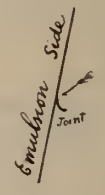


Fig VII

my ideas about a **proper splice;** and I am sure if they are carried out there will be fewer breaks from bad splices. In the first place, a splice should never be more than one-quarter inch wide. Take your film, emulsion side up, and with the beginning of the film to your left, and scrape as per Fig. 3, **not as per Fig. 4;** and, another thing, never cut film for a splice through a sprocket hole—**always between,** as those little ends as per Fig. 5 are always trouble makers.

Now to explain my ideas. In passing through the machine the emulsion side of the film is never touched except by rollers, while the celluloid side comes in contact with all the rigid parts of the machine, and if there is anything that is not smooth there is trouble; so you can see, by Fig. 6, that no matter what it hits the film will pass safely; but in Fig. 7, with a wrong splice, and if it is any way loose at all, it is always inviting trouble. Trusting that you will have room to publish this in your paper next week, I remain,

Yours very respectfully,

W. GUNBY SMITH.

Traveling Correspondent. Diamond & Smith.

P. S.—In my illustrations I have not atempted any measurements, but they are just rough sketches.

COMING! COMING!
Way Down East
IN MOVING PICTURES
America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.

COMING! COMING!
Way Down East
IN MOVING PICTURES
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Film Review.

The Princess in the Vase is an archæological comedy by Biograph. The opening scenes of this production are laid in Egypt five hundred years before Herodotus, the Father of History, visited that country. Three thousand years ago there dwelt in Egyptian Memphis, the ancient capital of the Pharaohs, a wealthy prince, whose wife in beauty was likened to Athor, the Egyptian Venus, with heart as cold as Egyptian marble. The prince, worried and suspicious, seeks the royal seer, who tells him the princess has a lover, and in a vision shows him the princess in the arms of that lover, a Theban warrior. Instant death is the punishment meted out to the guilty pair. The princess is placed on a bier and carried out in front of the Temple, under the very shadow of the Pyramids of Gizeh. Here the High Priest, with a flambeau, sets fire to the pyre and her body is burned as an offering, with prayers, to mighty Osiris, beseeching that he overcome Typhon, who seems to hold sway. Alongside the pyre is placed a vase, decorated with hieroglyphics, which is to be the sarcophagus of that ethereal of the unfortunate princess. The smoke and vapor, as it arises from the body, enters the vase in a most mysterious manner. The vase is then sealed and the cavalcade proceeds with it to the tomb, where it is deposited and the door of the tomb closed, it was thought forever. Three thousand years later there came to the "Land of Ruins" a Boston professor, student of the illustrious Jean Francois Champollion, discoverer of the key to Egyptian hieroglyphics—who unearthed the vase and took it to his home in Boston. Vague, indeed, was the story he learned about the treasure, and while sitting in his study, cudgeling his brain to lift the veil of mystery from it, falls to sleep, and in this psychological condition imagines the maid, while dusting, knocks the vase from the tabouret on which it stands. Bursting into bits, it emits a dense vapor, from which the reincarnate princess appears. Here is trouble. Our friend, the profcssor, is a married man, whose better-half is a buxom, unethereal person, who doesn't believe in the "Soul Sister" tommyrot. She, of course, wants an explanation, which the nervous professor is unable to give, so he bolts and runs hatless out of the house, followed by the princess, both followed by Mrs. Professor. Into a restaurant hc rushes, with the princes at his heels. At the restaurant, as they sit enjoying a repast, the reincarnate Theban lover appears and claims the princess. This the old professor resents and is run through by the Egyptian just as the wife enters. Mortally wounded, he falls to the floor, from the sofa, for the scene changes and we find the professor awakening from a horrible dream, the pain of the sword thrust being induced by a severe attack of indigestion.

A Sculptor's Welsh Rarebit Dream is the latest Edison production. The following is a synopsis of the scenes:

A Sculptor's Studio: The sculptor is cooking a Welsh rarebit—A gas collector arrives and demands payment of his bill—Unable to obtain the same, the gas is turned off—An army officer calls and demands the delivery of three life size busts, which he had ordered some time previous—The sculptor, having no light with which to work, is in despair—He lights a candle—Going to a curtained alcove, he reveals his masterpiece "The Lady of Marble"—Bidding the figure good night, he goes to a couch and sleeps—Arising from the couch, he takes one of his small busts and leaves.

An Antique Art Store: The sculptor tries to sell the bust—He finally succeeds in exchanging it for an old brass lamp.

The sculptor returns to his studio and proceeds to clean the lamp, when in a cloud of smoke "The Genii of the Lamp" appears ready to grant any wishes of the sculptor—He asks for light—It is given—He next wishes his masterpiece brought to life and "The Lady of Marble" steps down from her pedestal—He looks for the genii but he has disappeared—It occurs to him to have the genii make the three busts for him and rubs the lamp—He appears—In amazement he sees the clay slowly mould itself into shape—First Washington, then Lincoln, then Roosevelt, all complete—The genii again disappears—The sculptor after the remarkable work has been done makes love to "The Lady of Marble"—In her efforts to cscape him, she upsets the lamp and the genii appears and forces her back to her pedestal—The sculptor on seeing his masterpiece returned to its inanimate form, collapses on the steps before it—The scene is changed and the sculptor falls off his couch and awakening, realizes it was all a dream—He vows never again to eat a "Welsh Rabbit."

Pathe's productions are:

The Little Cripple.—The hero of this story is a little boy who has no legs, shuffling painfully along on a pair of crutches. His friend is a little fellow whose mothcr keeps the village tavern, and the opening scene finds the boys playing in front of the house, when a drunken man goes staggering into the inn. He orders several drinks and then falls asleep with his head on the table. Now the lads, apparently tired of playing, part, and the tavern woman's son enters his home. Wishing to close the inn, the mother tries to arouse the sleeper, but finally decides to allow him to spend the night by the table; the boy turns his attention to his school lessons, and after his mother goes to bed all is quiet. Now, outside of the boarded entrance to the tavern, two desperadoes appear, and they soon succeed in jimmying their way in. Entering the barroom, they see the boy, but manage to tiptoe by him unobserved to the chamber above. Here they attack the woman before she can spread the alarm, and ransacking the room, go again to the barroom; sneaking up behind the occupied little fellow they suddenly throw a sheet about him and carry him off. But as

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they go from the tavern they are seen by the legless friend of their captive, and he follows them, for he has divined the situation. As soon as they reach some passerby he passes the alarm and some people go for aid. Meanwhile the murder of the woman has been discovered, and the suspect is the innocent drunkard who had fallen asleep at the table; the corpse is taken in custody, and the protesting man is taken to the police station, accused. But the little cripple during this time has been following his men, and they lead him to the water side, where they take the unconscious form of the boy into a boat and pull out from the shore. Waiting only to throw off the wooden stumps which serve him as limbs, the little fellow dives into the water and is soon swimming desperately after the boat, unobserved. When in midstream the robbers drop the boy over into the water, and turn back to shore. Of course, the legless swimmer rescues his friend, but when the men reach the shore the police are waiting and after a fierce fight they are captured. The next scene shows the accusation of the men, but they deny their guilt, insisting that the drunkard is the criminal. At once the door opens and the crippled hero enters, and straightway tells his story, after which the suspect is set free and the others incarcerated. The last picture shows the tavern boy thanking his rescuer.

I'm Mourning the Loss of Chloe.—Whether Chloe is his mother-in-law or his divorced wife is an even guess. But the mourner in this case is a distinguished looking gentleman who goes forth to pay his respects. He proceeds straight to a florist and takes a huge horseshoe of flowers on his arm and a ponderous wreath about his person. Thus laden he proceeds only a short way when he meets a friend. Of course, he takes well to the argument that he should drown his sorrow, and together they go for a drink. They imbibe rather freely and then go on their way. Meeting more friends, they visit various other drinking resorts. In this way, the mourner makes a heroic attempt to drown his sorrows; but it seems as if these sorrows are good swimmers, for after each drink they are still afloat, and more liquor is necessary. Still carrying the floral pieces and feeling very unsteady, the quartette go to a picpic which happens to obstruct their path. The dancing is going on, and after a few drinks, the mourner approaches a lady, not seeing her escort; she is a pert lassie, and promptly smites him on the optic. His friends go to the rescue, and in a moment there is a battle royal, in which the ill-fated floral pieces are completely demolished. The police break up the fracas, and the last picture shows the misdirected mourner receiving his dues at the hands of two officers.

Any Barrels to Sell?—A barrel dealer and his helper traveled from house to house to buy stock, leaving the barrels which they had already accumulated, in front of each door. As they came to one residence, two boys saw a chance to do some mischief and when both men were in the house they set the barrels rolling down hill. A passerby summons the dealers and they begin a chase for the barrels. A policeman and housemaid are the first sufferers, they being knocked into the air by the barrels. A stout gentleman reading his paper on the street is the next and a photographer with his head under the cloth is also upset, so the barrels go on doing damage at every side. They turn the corner just in time to form an obstruction to a number of cyclists and the result is a grand mix-up. But still the barrels keep on rolling until they reach a bridge from which they go splashing into the water followed by the two barrel dealers, but it seems that the barrels now in motion are not to be stopped, for when they are brought ashore they roll up hill of their own accord followed by the mob. This chase keeps up until the rolling stock tumbles into a wine cellar, where all the dealers find relief and immediately begin to dispose of the welcome beverage with a vengeance.

Scullion's Dream.—The view is that of the interior of a kitchen where, under the watchful eyes of the chef, the scullions and dishwashers are engaged at their work industriously. When the chef leaves the chamber for a moment there is pandemonium, for the scullions prove to be good acrobats and they tumble and fly around the room, cutting up all sorts of high jinks; but as soon as they hear his heavy footsteps they jump to their litttle stools once more and resume their labors innocently. The unsuspecting chef takes his seat in his big chair, and soon all are at work, forgetful of all else. So innocently do they perform their labors that soon they begin to nod drowsily, and one of them, a peeler, falls asleep. A close view now shows his dream. A huge knife moving on its own accord, cuts off his hands; one of them grasps the knife, while the other holds a beet, and both hands cut the beet into slices; the pieces go through some stunts of evolution, after which they spring back into place, and the beet is whole again, while the two hands fasten themselves on the wrists from which they came. The next dream shown is that of the dispenser of linens. A small cane disk appears on the table before him, and from this hops out some more cane which begins to weave itself into a basket of its own accord; the work goes on until there is a fine, large basket completed. from this a napkin pops out, opens itself up, then folds itself and lies down on the table. It is followed by another and another, each one of them laying itself on the pile and making a neat, tidy stack, which then moves itself into the basket and shuffles itself away. The fat, old chef who is continually figuring, next dreams that his hands are cut off. They bring to him his slate, and one of them seizes the chalk while the other grasps the sponge. One of the hands writes a long row of figures, and when it makes a mistake, the hand with the sponge eradicates the error. After quite a little

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figuring the hands go back to their owner. A bald-headed scullion is next to dream, and his is a weird one. A fly mounts his pate and begins to crawl over it, drawing a picture of a grotesque face as it goes. Each drawing disappears when completed, and the fly with lightning bounds draws another. This artistic piece of work done, the sleepers suddenly awake, and each remembering his weird dream, accuses the other of being responsible for it with the result that there is a grand melee.

Too Much Champagne, by the Vitagraph Company. A clubman has imbibed too freely of champagne; returns home and finds the house rocking to and fro. After much difficulty he manages to get inside, finally reaching his bedroom where the same condition exists. Removing his hat and coat, and putting on his pajamas, he tumbles into bed and is soon lost to the world. As he tosses restlessly in bed a vision appears above the couch showing the man and his companions at a table drinking wine. This vision dissolves, and through a puff of smoke the devil appears carrying a pitchfork with which he prods the sleeping man. He starts in his slumber, is finally dragged out of bed, and with Satan disappears in smoke. Through the clouds the unfortunate man is dragged, his fear further increased by constant jabs with the fork. At the entrance of Hades. St. Peter sits beside the gate as the devil pulls the victim. His pedigree is looked up and St. Peter points beyond in which direction the devil takes him. They are ferried across the river Styx to the "Devil's woods" where innumerable imps jump up and prod the captive. Passing along the River of Souls they at last reach the fiery pit into which he is to be precipitated. A fierce struggle takes place and during this the man escapes and retraces his steps with the multitude of imps in close pursuit. In the devil's woods he is overtaken, thrown upon a rock and subjected to further torture. While still being stabbed by the imps the scene fades away to the man's bedroom where his wife is shaking him to rouse him from a nightmare. He "comes to," kneels in bed and takes a solemn vow never to drink again.

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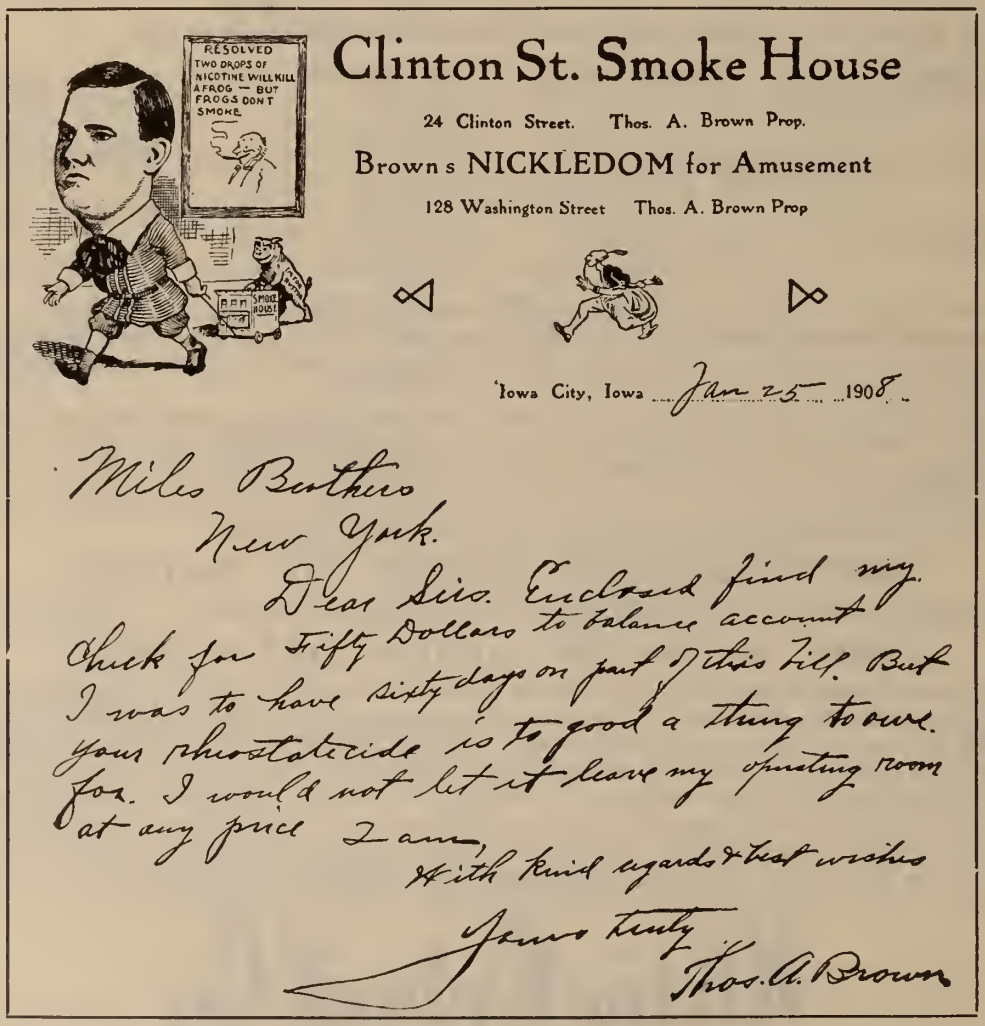
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"Dear Friend Editor—Your editorials are alright, but I wish you would not speak in parables and Latin phrases. Come out in the open, pull off your coat and fight it out, and if you have anything to say, tell it to us, if it will do us good; if not, don't excite our curiosity.

"Now, I want to ask your opinion. I am a member of the Association, have paid in $100 and now am asked for the other $150. Will it be better for me to pay this and keep in or come out and lose the $100? Where do I stand either way? According to the MOVING PICTURE WORLD, Biograph Company is in a strong position, with its allies to assist, but can it hold out against the Edison patents? Another point: I have not signed the agreements yet, and if I don't sign, can I buy and rent from both the Biograph and Edison associations? If not both, which would you advise me to join? I was very much against the policy of certain members who forced us to accept for officers those we did not want, and the by-laws are a standing joke among us—only the joke has a keen point and it hurts.

"In several of your editorials you advised us to stand by ourselves and fight our own battles. I admire your courage in speaking so boldly, and am sorry we did not take your advice, for it seems to me we are between two millstones and before long am afraid we will be ground to dust. It looks as if the Association is in the position of a player who is told, 'Heads I win, tails you lose,' and accepts the terms! Can the Association recover itself, and how? As you have well said, it is the renters who have made the manufacturers, and we certainly ought to be allowed to spend our time and money to suit ourselves. Then we have the exhibitors to consider; they have made us what we are, and the public have made us all. What do the public think and say? Who will they support? Can you answer? I want to say you are on the right track, and ask you to keep there and help us along. This letter is not for publication."

The above letter, from which we have eliminated several paragraphs of a personal character, voices the sentiments of renters in New York, Philadelphia and Chicago, with whom we have conversed, and is too good not to publish, with apologies to the writer; but as we have suppressed name and address, our readers will not learn its source. To attempt the answer to his queries, which would puzzle a Philadelphia lawyer, is a task we cannot assume, as we are neither judge, counsel nor attorney. Only as a mere editor, whose opinions may be wrong, we would advise our correspondent to communicate with Secretary MacDonald; or, if his opinion is not sought, ask some good lawyer's advice. Again, write to Biograph and the Edison companies and get their opinions and what each will *guarantee* you; then decide.

We have on another page published the stand the Edison Company take. Following this editorial is information of the commencement of a legal battle, which we shall watch with interest and keep our readers posted.

The question of the position of the Association is one which the members can only answer in assembly, and they should ask for a meeting to be called to discuss their position at an early date—the sooner the better. The Association was a much-needed institution, very much needed, and one that will ultimately bring lasting success to its members and through them to the exhibitors and the public. But it needs leaders; it requires good counsellors; it wants *men* who are not afraid to have an opinion and express it. So far, it has not shown much backbone; it lacks stamina. Its by-laws, as our correspondent says, are a huge joke, and we cannot understand how an intelligent body of men allowed such a medley to be passed without vigorous protest; they need amending and the whole policy reconstructing. Whether this is possible we leave the members to answer in an early session.

The cause of the exhibitors is voiced in our correspondence columns, by A. F. Deager, and we look forward to the result of the meeting he announces.

Biograph vs. Edison.

The American Mutoscope and Biograph Company have brought suit against the Edison Manufacturing Company for infringement of the Biograph Company's broad patents on moving picture cameras and projecting machines.

The Biograph Company's patents cover essential elements used in all modern cameras and projecting machines, and the decision of the suit in favor of the Biograph Company will give them an absolute monopoly of the entire moving picture business in this country.

The Biograph Company has united with all of the leading moving picture manufacturers of Europe and a number of American manufacturers and has formed an association the combined capital of which amounts to nearly $12,000,000.

All members of the association have taken licenses under the Biograph patents.

The suit of Edison against the Biograph Company was decided by the Court of Appeals in favor of the Biograph

Company, whose cameras were held not to infringe the Edison patents.

Heretofore Edison has been the aggressor in the fight for supremacy of the camera patents, and Biograph have always successfully held their own, every right being conceded them. Now, by the above action, it will be seen that the tables are turned, Biograph carrying the war into the enemy's camp.

The Electric Light in the Optical Lantern.

No. 4.—By C. M. H.

Continued from page 114.

In the construction of an automatic lamp, the armature working between the two magnets is seldom connected directly with either carbon; it is more usual to let it actuate a brake, and to so arrange the carbons that they will come together by their own weight whenever the pressure of the brake is slackened, as it is when the arc gets too long, and the current in the main magnet gets proportionally weak. But enough has been said to show what delicate mechanism is required in a satisfactory automatic lamp, and it will not be difficult to understand that such mechanism may easily get deranged in unskilled hands, and that pretty extensive electrical knowledge would be necessary before it could be put into order again. Such a lamp, of course, if properly made, is an expensive article, but it is not at all necessary. A lantern must always have an operator in attendance upon it all the time it is at work, and a simple arrangement for holding the two carbons in such a manner that they can be conveniently fed together by hand at intervals whenever the distance between them is becoming too great, is all that the lanternist requires, for this hand regulation is only necessary once in every two minutes or thereabouts, and is no more trouble than the turning of a lime. Besides, it is a very great advantage for the lanternist to have the whole thing under his own control, instead of being dependent on a number of factors whose working he cannot see, and probably would not understand if he could. So much for the mechanism by which the carbons are held, and the distance between their extremities duly regulated. We can now pass on to a consideration of the *best positions of the carbons* themselves so that they should yield the greatest possible amount of light, and send it in the direction in which we require it to go for our particular purpose.

It must be remembered that the light emitted by the electric arc has, as it were, three separate sources of origin. First, and least brilliant of all, there is the actual arc itself—the band of light which marks the passage of the electric current across the space between the electrodes; secondly, there is the light from the incandescent point of the negative carbon; and thirdly, and by far the most important, there is the light from the crater of the positive carbon. For all practical purposes the two former need not be taken into consideration at all, for the small quantity of violet-colored light which is due to the arc itself, although of great actinic power, photographically speaking, is in such insignificant proportion that it has little effect upon the total, while the incandescent negative point is also of little account. So it will be seen that we have to deal with a source of light—the crater at the end of the positive carbon—which is barely a quarter of an inch across, and it is not necessary to point out to lanternists that this is just about as near to the ideal of perfection in lantern illuminants as any that could be found. However, some means must be adopted for causing this little crater to take up its position on the side of the carbon rod so that its light should be projected into the lens system, and not all round equally, as it is in an ordinary street lamp.

The manner in which this consummation is brought about is simplicity itself. *The light-giving crater* of the positive carbon, it must be remembered, forms at that point where the stream of electricity leaves it to jump across that space which separates it from the negative, and as elecricity always chooses the path of least resistance, this jumping across occurs at those points of the two carbons that happen to be nearest to one another. Now, if the negative carbon is shifted about half its diameter in front of the other, the arc will form between the front edge of the positive and the back of the negative electrode. Consequently the crater which always forms just opposite the nearest point of the latter, will take up its position towards the front of the upper carbon, and being tilted upwards to a certain extent, will throw nearly all its light in the required direction. As a further aid towards the same consummation, the whole apparatus is generally tilted backwards through a small angle, as shown in Fig. 5, where the forward displacement of the lower carbon, with regard to the other, and the position of the positive crater, to give the most efficient results, is also set forth.

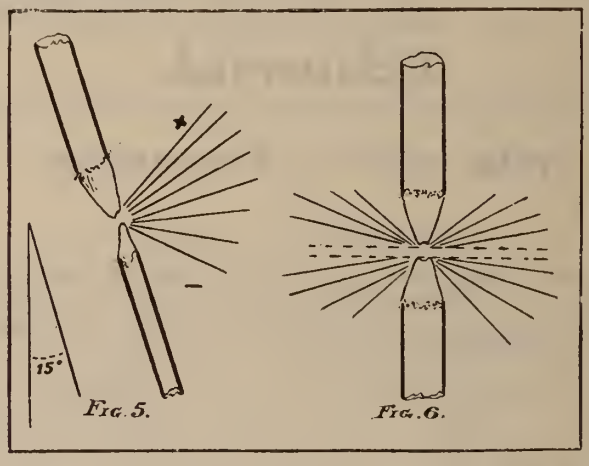

Fig. 5. Fig. 6.

Different workers have different ideas as to the amount of backward tilting which it is best to give to the lamp, and, of course, the greater the rake or tilt, the less it will be necessary to displace the positive carbon behind the other, so that as a deficiency in either sense can, within reasonable limits, be remedied by a compensatory plentitude in the other, it is difficult to say which is the best balance of the two factors. However, when I experimented in this direction, I decided upon fifteen degrees of backward tilt as giving the best results in my hands, and I have never had occasion to alter it. It should be noticed that too great a displacement of one carbon behind the other will seriously impair the steadiness of the light. It seems to me that the tilt of the lamp should such a displacement of the carbons as to make the light be as little as possible, provided it does not necessitate burn unsteadily.

I have already said that the electricity in an arc lamp flows between the two nearest points that the greatest amount of action occurs. It may be supposed that the *consumption of the carbon* is quickest in those places, and they will not long remain the nearest points. When they are burnt down to a certain extent, they naturally be-

come farther apart than the neighboring portions, and the arc, ever mindful of its path of least resistance, shifts round a little way and transfers its attention to another field, and when that, in its turn, becomes less eligible, yet another position is sought, and with every change of course the position and direction of the light is altered. In order to obviate this unsatisfactory state of affairs, it is usual to place in the center of the positive carbon a core of softer material, and this burning more quickly and offering an easier path to the electricity, has the effect of causing the arc to retain its position in the center. If all electricity supplied for the purposes of lighting were of the kind that is known as the continuous current, that is to say, electricity which always flows in one direction, from the positive to the negative, it would be very much better for the users of electric lanterns. Unfortunately for them, however, it is much more convenient to the electricians in many cases to install what they call the alternating current, which, as its name implies, is that in which the direction of flow is continually changing, and what at one moment is the positive electrode becomes in the next negative—a change which occurs many times in a second.

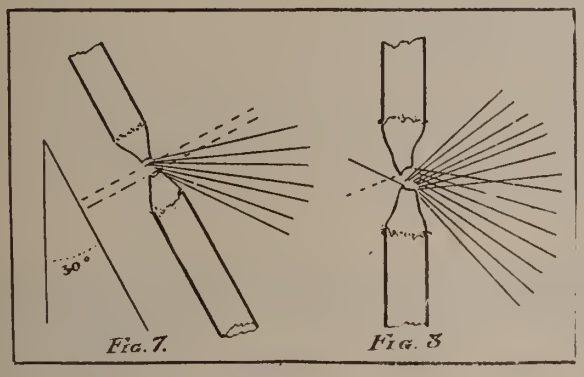

Fig. 7. *Fig. 8*

As will be supposed, the result of this state of affairs is that the two carbons share between them the characteristics of both. Each burns away at an equal rate, so that rods of equal diameter should be used. Each forms into a blunt point with a slight indication of a crater at the end, and the wandering about of the arc from place to place on the carbon ends is very noticeable. A similar precaution to that taken to obviate this fault in the case of the continuous current is resorted to, and both carbons are cored, with the result of very greatly improving the steady burning of the light, though not sufficiently so for lantern purposes. The slight tendency to wander round which the alternating arc retains even under the best of circumstances, is not marked enough to be very noticeable in street lighting lamps, but in the lantern it has the distressing effect of varying the intensity of the light on the screen, which appears alternately to blaze up and sink away to half the brilliancy.

The ordinary alternating arc has another serious drawback as regards its utilization for lantern illumination. It has the nasty habit of casting a heavy *purple shadow* right across the center of the sheet, the reason for which defect will be seen by reference to the accompanying diagram, Fig. 6. In order to force the arc to retain an approximately central position, as has already been said, cored carbons are used, and this remedy has the secondary effect of causing two deep craters to form at their ends, and it is from these two concavities that most of the light of the lamp emanates, the upper crater throwing all its light in a downward direction, while that from the lower one is all thrown upwards. Consequently there is no light at all in a horizontal direction except that from the outsides of the craters, which is very little, and the light of the actual arc itself, which is of a deep violet color. This is the reason of that violet band which is seen circling the globes of all street lamps, and the like, which are run upon an alternating circuit.

Another serious disadvantage of alternating arc lamps is the humming noise which always accompanies their burning, and which is produced by the very frequent change of direction of the current. Up to the present no cure has been found for this somewhat distressing complaint, but the noise is not loud enough to be of great importance in a hall of respectable size. If the lamp be tilted backward through an angle of about 30 degrees, as in Fig. 7, all the light from the upper carbon will be projected through the lens, and will yield a tolerably clear disc; but such a plan, of course, involves the entire loss of the light from the lower carbon, whose crater, being directed towards the back of the lantern, simply wastes its radiance on the desert air, so to speak. I have tried several experiments with electro-magnets, magnetic helices, "shells," etc., with the idea of inducing the arc to take up its position towards the front edge of the carbons, and to stay there, for the ordinary electric arc is powerfully repelled by magnetic influence.

However, the alternating current, as is its wont, refused to obey the laws which would have governed its more tractable brother, and my efforts were not satisfactory. The idea, of course, was to cause the arc to burn at the front edges of the carbons, so that they would be consumed faster at those places, with the effect of tilting the two craters away from one another, so to speak, in the front, so that all the light from each would be projected in that direction. Then it was suggested to me that if special carbon rods were made with the soft core placed slightly to one side, that side—having thinner walls of the hard, slow burning material—ought to burn quicker, or slightly in advance of the other side, and thus the crater would be tilted up towards the edge to which the core was nearest. We had a few carbons made on this principle, and the effect was so highly satisfactory in every way that it was made the subject of a patent. Two of these special carbons so placed in a lamp that their thinnest walls are nearest to the condenser will, under the action of the alternating current, quickly burn to the form shown in Fig. 8, where it will be seen that practically all the light from both craters finds its way direct to the lenses, and as a matter of fact this diagram is not at all overdrawn, for by this method the alternating arc is very nearly as efficient for lantern work as its more straightforward rival, whilst the waste light from the back of the lamp is practically nil—it is hardly enough to cast a shadow at a few yards' distance.

(To be continued.)

ERRATUM.

The printers' devil got his finger in the pie last week. In the interview with Mr. Hollaman we were made to say (bottom left-hand column, page 133): "The singers and actors were a quartette who sang at the Metropolitan Opera House and the music was played at the time the pictures were taken so——" (Top right-hand column) "Musee some time in July, 1899." Should read, "so that all would go in unison. This was colored by Miss E. M. Martine, Orange, N. J., and shown at the Eden Musee." And these two lines at top of page 134 crossed out will give the proper sense of the paragraph.

Edison Company's Statement.

TO EXHIBITORS OF MOVING PICTURES IN THE UNITED STATES.

Gentlemen—A brief statement of the development of the motion picture art, and especially of its relation to the actual business conditions at present existing, and also an explanation of the effort recently made to better those conditions referred to in the public press, will be of interest to all exhibitors.

The modern art of reproducing animate motion by photography was invented and to a large extent made commercially possible by Thomas A. Edison. Patents were granted to him covering, first, the camera used for securing the pictures photographically, and, second, the motion picture films as a new product. These patents expire in August, 1914. We are advised by counsel that no practical and satisfactory camera can be used in this country that does not infringe the Edison camera patent, and that no motion picture film is now made that does not infringe the Edison film patent. Every motion picture film in use to-day, whether produced in this country or imported from abroad, is undeniably an infringement of the Edison film patent.

Upon the issue of the Edison patents, suit was commenced against a manufacturer of films for infringement of the Edison camera patent, and after many years of litigation and the expenditure of many thousand dollars, the suit was decided in our favor, and the patent was held to be infringed by the United States Circuit Court of Appeals in New York. We are advised that this decision carries with it a substantial recognition of the Edison film patent, since the film is the product of the Edison camera, whose novelty and patentability have been judicially determined.

During the litigation in question, numerous other manufacturers entered the field, which we were powerless to prevent, since it was first necessary that the original suit should be pressed to a final conclusion, before others could be prosecuted with any probability of success. The business grew to very large proportions, film exchanges were inaugurated, and several thousand exhibitors sprang up all over the country. Two years ago motion picture shows were in great public demand, but at the present time they have fallen into disfavor if not actual disrepute. The reason for this change is not hard to find. Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn-out and damaged films that have long since lost their usefulness. A show in which such films are used can only do harm to the business. Everyone having the vital interests of the business at heart must know that if the public is to be instructed and amused, it must be by the use of films of high quality, in good condition and of novel and ingenious subjects. Although everyone recognized this fact, there seemed to be no remedy, and the conditions went on, pulling the business down to a lower plane from month to month.

With the sustaining of the Edison camera patent and the strong probability that the Edison film patent would also be upheld by the courts, the important and responsible manufacturers in the country were wise enough to see that those patents would have to be acknowledged, and consequently applications for licenses were made to us.

It was then recognized that by properly limiting the conditions of these licenses the evils that have invaded the business could in a large measure be overcome, and the business be eventually placed on a high and legitimate plane.

Licenses have therefore been granted to the following concerns, which, with the Edison Manufacturing Company, are alone authorized to manufacture or sell non-infringing films in this country: Essanay Company, Kalem Company, S. Lubin, G. Melies, Pathe Freres, Selig Polyscope Company, Vitagraph Company of America.

Under the licenses which have so far been granted, involving the payment of royalties for the use of the patents, we have required that certain conditions shall be strictly observed, the most important of which, to the exhibitor, are the following:

(1) Licensed motion pictures are sold only to licensed exchanges, who shall agree in writing with the several manufacturers not to rent out the pictures below the agreed minimum rental schedule.

(2) Any exchange cutting prices, offering special inducements to exhibitors or in any other way violating its agreements with the manufacturers, shall be immediately cut off and will not thereafter be recognized by any of the licensed manufacturers.

(3) The exchanges agree with the licensed manufacturers to return every film purchased from them within a specified time.

(4) The manufacturers will not in any way recognize exchanges dealing directly or indirectly in infringing films, and the exchanges in turn agree that they will supply films only to exhibitors who use licensed pictures exclusively.

We are assured by counsel that the above conditions are in every respect entirely legal and that any violation thereof can be proceeded against by an action for infringement of the Edison patents. In this connection a few decisions of the United States courts may be briefly referred to.

In Bement & Sons vs. National Harrow Company (186 U. S. 70), the Supreme Court of the United States said:

"The provision in regard to the price at which the licensee would sell the article manufactured under the license was also an appropriate and reasonable condition. It tended to keep up the price of the implements manufactured and sold, but that was only recognizing the nature of the property dealt in, and providing for its value as far as possible. This the parties were legally entitled to do. The owner of a patented article can, of course, charge such price as he may choose, and the owner of a patent may assign it, or sell the right to manufacture and sell the article patented, upon the condition that the assignee shall charge a certain amount for such article."

In Victor Talking Machine Company vs. The Fair (123 Federal Reporter, 424), the United States Circuit Court of Appeals in Chicago said:

"Within his domain, the patentee is czar. The people must take the invention on the terms he dictates or let it alone for seventeen years. This is necessary from the nature of the grant. Cries of restraint of trade and impairment of the freedom of sales are unavailing, because for the promotion of the useful arts, the Constitution and Statutes authorize this very monopoly."

The same high court, in Rubber Tire Wheel Company vs. Milwaukee Rubber Works Company (154 Federal Reporter, 358), said:

"Under its Constitutional right to legislate for the promotion of the useful arts, Congress passed the patent statutes. . . . Congress put no limitation, except time, upon the monopoly. Courts can create none without legislating. The monopoly is of the invention, the mental conception as distinguished from the materials that were brought together to give it a body. . . . Use of the invention cannot be had except on the inventor's terms. Without paying or doing whatever he exacts no one can be exempted from his right to exclude. Whatever the terms, the courts will enforce them, provided only that the licensee is not thereby required to violate some law outside of the patent law, like the doing of murder or arson."

See also:

Edison Phonograph Company et al. vs. Kaufman (105 Federal Reporter, 960).

Edison Phonograph Company et al. vs. Pike (116 Federal Reporter, 863).

National Phonograph Company vs. Schlegel (128 Federal Reporter, 733).

While, therefore, under our legal and constitutional authority as the owner of the Edison patents, conditions and limitations might have been lawfully imposed which would have been harsh and onerous, we have sought only to exercise our rights in the premises to the extent of enforcing such conditions as will inure to the best interests of the business. The conditions which we have imposed will, without doubt, be of great advantage to the exhibitors, as they will oblige the exchanges to give better service and will prevent them from renting films for more than a limited time. This is bound to mean a wonderful improvement over present conditions.

The exchanges of this country (who have recently formed an association under the name of the "Film Service Association") have admitted that the conditions imposed by our licenses represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents, and they have agreed to be bound by contracts of sale imposed by the undersigned and the seven licensed manufacturers above referred to, in which the conditions imposed by our license are expressed.

The position of each exhibitor who may wish to handle licensed pictures and avoid the danger and expense involved in using infringing pictures, will be as follows:

(1) The exhibitor will have to rent films exclusively from exchanges who have agreed by contract to conform to the conditions imposed by the licenses, under the Edison patents.

(2) The exhibitors will have to pay for service not less than the agreed minimum rental schedule.

(3) Each exhibitor will have to sign a contract for each of his shows, with his exchange, for licensed motion pictures, such contract obliging the exhibitor to give a guarantee bond and preventing him from sub-renting films which are supplied to him.

For our part we have obligated ourselves so far as lies within our power, as the owner of the Edison patents, to protect our licensees, whether they be manufacturers of licensed films, exchanges exclusively handling the same, or exhibitors using them, and we propose to institute suit against manufacturers and importers of infringing films, as well as against exchanges and exhibitors who may have such infringing films in their possession, for infringement of the Edison patents, and will push such suits to a final conclusion without regard to the expense involved. Furthermore, we stand ready at all times to protect our licensees, manufacturers, exchanges and exhibitors, from all suits or actions which may be brought against them for making, selling, renting or using licensed motion pictures under the Edison patents, provided, of course, the entire handling of such suits is entrusted to attorneys of our own selection.

Yours very truly,

EDISON MANUFACTURING COMPANY,
By William E. Gilmore, General Manager.

The undersigned licensed manufacturers under the Edison patents, endorse all the statements above made.

ESSANAY COMPANY, by Geo. K. Spoor, President.
KALEM COMPANY, by F. J. Marion, Treasurer.
SIEGMUND LUBIN.
GEORGE MELIES, by Gaston Melies, Attorney.
PATHE FRERES, by J. A. Berst, Assistant Treasurer.
SELIG POLYSCOPE COMPANY, by Wm. N. Selig, President.
VITAGRAPH COMPANY OF AMERICA, by Wm. T. Rock, President.

Trade Notes

L. Peter & Co., of New York City, under the title of the Deerpark Moving Picture Theater, have leased 25 Front street, at Port Jervis, N. Y.

Peter & Co. have had experience, having operated in New York City and in Paris. It is also the intention of the management to secure high-class artists who play in popular vaudeville theaters to appear at the Deerpark Theater.

* * *

The electrical department of the Hippodrome, New York, has perfected an effect in projecting a face upon canvas. During the singing of "My Starlight Maid" on the big sky drop, a face of heroic size appears singing the song. The machine is called the faceagraph, the invention of Charles De Soria, electrician of the house. The face is that of Maud Kimball, who becomes a human stereopticon slide.

* * *

Toury A. Murphy, manager of the Fair, 122 East Fourteenth street, was arrested on February 11 for running his house on a common show license, by having illustrated songs, etc. Magistrate Crane dismissed his case on February 19. The police claimed he ought to have a theatrical license, etc.

* * *

Have one on us, Kalem! A Western newspaper in commenting on a local show refers to "Ben Hur" as "a wonderfully realistic and pleasing presentation of Lew Wallace's famous story and a triumph of the kinetoscopic art."

* * *

Applause for a most unusual subject was heard in Association Hall, Brooklyn, N. Y. It was for the Mohammedan belief, because Burton Holmes in his institute lecture on "Fez," said that a religion which had kept all its followers "on the water wagon" for hundreds of years must have something very good in it. The lecture was illustrated with motion pictures. Mr. Holmes made his trip to Fez under the protection of the Sultan of Morocco.

* * *

Two films which seem to be giving especial pleasure to New England audiences are "The Ring Master's Wife" and "The Hoosier Fighter." By the way, this latter film has also packed the Crystal Theater in this city during the week, and the only criticism we could hear among the audience was, "Too bad it is not clearer." If the photographic quality was equal to the conception this film would score a double hit.

Within a few doors of each other in Fourteenth street were being shown films by two rival makers in which the antics of runaway barrels caused much merriment. Both films were good, and sufficiently different to prove independent staging and setting, but it is bad taste for two firms to produce two subjects so similar in conception at the same time; at least, it suggests bad faith between the rival film makers.

* * *

"From Darkness to Light," an absorbing story of love, marriage against parental wishes, and the struggles that followed, with reconciliation brought about through the grandchild, is a film that pleases any audience.

According to reports from all over the country, "The Merry Widow" is a film that draws. Another success, in inland cities and towns especially, is the film of the "Pacific Fleet Leaving Hampton Roads." Although it has not been shown much in the East, it has drawn well in the New England States, especially when accompanied by a lecture.

* * *

Temple of Jerusalem Reproduction Company, New York; exhibition of moving pictures; capital, $10,000. Incorporators: Leib Poplinger, 94 Lewis street; Isidor Hirschhorn, 262 Rivington street; Simon Gordon, 122 Allen street, all of New York, and others.

* * *

Plans have been filed with Building Superintendent Reville, New York, for a one-story brick building, 50 feet front and 98 feet deep, to be erected on Westchester avenue east of 156th street, at a cost of $14,000, for the Nicoland Amusement Company for housing a moving picture exhibition, and which will be the first building yet projected in any of the boroughs for this special occupancy and use. Former Building Inspector Thomas W. Lamb is the architect.

* * *

We are informed that Williams, Brown & Earle, of Philadelphia, have inaugurated a rental department, much against their will. The conditions have been forced upon them and they are now prepared to furnish the best of service, starting in with forty reels of brand new subjects and prepared to put out six reels of new subjects each week.

* * *

Buffalo, N. Y.—Justice Pound has denied the application of the United Vaudeville Company for an injunction restraining the police from interfering with their Sunday performances.

* * *

Our Providence (R. I.) correspondent writes:

"The Archie L. Sheppard Amusement Company is to start a moving picture theater at the corner of Westminster and Orange streets. The building operations, however, will consist merely in changing, except that a new brick front or 'mask' on Westminster street will be put up. The interior, a space about 35 x 90 feet, will be prepared for moving pictures, illustrated songs and the nickel variety of entertainment common at present. Work of renovating and rearranging the interior has already been begun, and when the place is complete it will probably accommodate from 300 to 400 people. While the property has been leased in the name of the Sheppard Amusement Company, it is understood that a local theatrical house is behind it."

* * *

The conviction and fine of the proprietor of a moving picture show in Newark, N. J., should not be confused with the enforcement of the State laws on Sunday observance. The city forbids public exhibitions without a license. No license had been issued for the Sunday show, and the character of the exhibition or even the fact that it was conducted on Sunday had no bearing upon the case. The difficulty is that the police probably could not legally issue a Sunday license, in view of the State law, yet the license system as regards exhibitions can not be abolished, since the control is absolutely necessary. The State law on Sunday observance, except as regards liquor-selling, is not as severe as is generally supposed, and the penalties are so light as to make the enforcement hardly worth while. The matter is really under police control.—Newark Weekly Call.

NEW THEATERS OPENED.

Richmond, Ind.—Fred Cornell and Glenn Beeson have opened a moving picture show in the Clarke building.

La Salle, Ill.—The Vaudeville has opened under the management of Mr. Warner.

Washington, Mo.—B. R. Farrar and C. J. Jones, of St. Louis, have opened a moving picture odeon in the Hibbeler building.

Savannah, Ga.—The Criterion Theater, on Broughton street, has changed its policy and will now run moving pictures daily.

The Alhambra, in the Merrill building, on North street, Pittsfield, opens this week under the management of Morrison & Brown.

The Grand Opera House, Augusta, Ga., has discarded vaudeville in favor of Miles Bros.' moving picture film service.

Warrensburg, N. Y.—Joseph Lavine opens this week Fairyland, a five-cent theater, with illustrated songs and moving pictures.

Lawrence, Mass.—The management of the Colonial Theater have arranged for Sunday afternoon and evening moving picture shows.

Grass Valley, Cal.—The Auditorium, under the management of Messrs. Pierce and Temby, opened this week with illustrated songs and moving pictures. Adults, 10 cents; children, 5 cents. Change three times a week.

Eugene, Ore.—The Electric Theater presented "The Passion Play" on its opening night. It is located in the Hodes building on Williamette street and is owned and managed by S. S. Range.

The Crescent Theater, which has opened up in Schenectady, is running vaudeville and moving pictures and illustrated songs, and is doing a fine business. The performance lasts one and a half hours and Miss Emma Greabey, the illustrated song singer, is a great hit. The house is under the management of L. C. Smith, formerly of Rome, N. Y.

Granville, N. Y.—Dreamland, the East Main street moving picture show house, has become a dream in reality. In other words, the parties who were conducting the place have skipped out, leaving many unpaid bills in town. The place will be reopened by Mr. Rush, of Hoosick Falls, a reliable and energetic man who is at present conducting first-class picture and song entertainments at Greenwich, Hoosick Falls and Bennington.

The Empire Theater, Spokane, Wash., under the management of Victor H. Grover, opened its doors to the public recently, and according to description surely makes good its claim of being one of the finest moving picture theaters in America. The services of a prominent Minneapolis lady violinist has been secured to direct the orchestra of five pieces, the members of which are well-known local musicians. Reception and gentlemen's smoking room are among the unusual accommodations to be enjoyed at this moving picture show. Five hundred of the best opera chairs make up the seating accommodations for its patrons. The operating room has been built like an iron vault. Sheet iron covers a lining of asbestos of entire room. Automatic spring shutters cover all openings and wires are led to machines through conduit. George K. Spoor & Co.'s projecting machines and service complete from Chicago has been installed and Mr. Spoor personally sent Wm. H. Bell, a Chicago motion picture expert, to operate this department at the Empire.

MOVING PICTURES BAD FOR ACTORS.

Amalgamation of the "White Rats of America" (composed mainly of legitimate actors) and the Actors' National Protective Union (composed of vaudeville actors) is now said to be favored by the former. The growth of "moving pictures" is said to have alarmed the actors.

GARRICK THEATER LEASED TO MOVING PICTURE SHOW.

The Garrick Theater, St. Louis, on Chestnut street, between Broadway and Sixth street, which, since the Oppenheimers abandoned their vaudeville entertainment there, about February 1, has not been steadily occupied, was leased last night for the exhibition of the O. T. Crawford moving pictures, under the management of F. L. Talbot. The use of a first-class theater exclusively for the exhibition of moving pictures is a departure in St. Louis. The entertainment is to be continuous, beginning at noon and continuing until 11 o'clock at night. The prices to be charged are 10 cents upstairs and 20 cents downstairs.

FROM MISSOURI.

The ordinance for the regulation of moving picture shows, after several hearings and amendments, is now ready for presentation to the House of Delegates. One clause of the bill provides for the incasement of the picture film in an asbestos-lined box. The operating room must be of steel and also lined with asbestos. The lights of the entire house can be operated from the operating room or from the front of the building. Exit lights have no switches and must be lighted during the entire time the house is open to the public. The number of seats which will be permitted is stated and no loose chairs will be allowed. To insure the film from catching fire only eight inches of the film may be exposed at one time. The film runs from one asbestos box and is wound on a reel in an adjoining box, the lamp to be set between. Snuffer rollers, between which the film shall run, are provided, to insure the film from being burned beyond that point.

Advance in Prices.

The Owners' Association was organized at the Gayety Theater on Tuesday. They agreed to organize after the announcement of a raise in the rental price of films of from 25 to 33 per cent., commencing March 2, was made. Some think that this will necessitate an increase in the admission price, and further to discuss this phase, a committee of eight was appointed. On the committee are Al Whitman, George Lillie, M. J. Nash, M. Tamme, W. Grelle, W. Mead, Frank Gallagher and J. B. Parker, of Granite City.

Earlier in the day the Operators' Protective Association, composed of the machine operators, was formed at a meeting at 1404 Market street. Charley Klein is president of this organization, which later will apply for an American Federation of Labor charter, and Stanley Fort is secretary. A uniform scale of $15 a week for night work and $20 for night and day work will be adopted.

At the hearing before Commissioner Smith were Frank Talbot, George Fehl, Sol Light, Al Whitman, Sam Yetter, John L. Sweeney, Henry Scherrer, Harry Miller, Harry Berry, William Tamme and M. L. Meletio.

SUNDAY CLOSING IN MONTREAL.

Keeping moving picture halls open on Sundays is a violation of the law, according to Judge Choquet, who imposed a fine of $10 on L. E. Ouimet, against whom the provincial authorities had instituted a test case, charging him with illegally keeping the Ouimetoscope moving picture hall, East St. Catherine street, open on Sundays.

This is the first time that keeping such amusement halls open on Sundays has been established in court as an infraction of the law.

In view of the judgment, Prosecuting Attorneys Hibbard and Lafortune may institute action against other proprietors, but they have not yet reached a definite decision in this respect.

Mr. Ouimet announced that an immediate appeal from Judge Choquet's decision would be entered by his lawyer, Mr. J. O. Lacroix, in the Court of King's Bench, Appeal Side.

THE FILM WAR.

Extract from an article appearing in the Chicago press:

"Word that powerful European moving picture manufacturers were on the way to aid Chicago exhibitors in their fight against the so-called American film trust has reached Chicago. This means that a titanic struggle, involving $100,000,000, will be waged between American and foreign film manufacturers.

"Thousands of moving picture exhibitors from Maine to San Francisco have rebelled against the increase of prices, now announced, to take effect March 1. In addition to the invasion of the European money, hundreds of smaller so-called pirate concerns have banded together to fight the trust. One of the largest of these combinations is located here. Its members have raised $200,000 to begin an early fight on what they term the unjust prices advanced by the trust.

"Each Interest Forms Organization.

"The first move in the formation of the so-called trust was when the prominent manufacturers of this country met in New York and agreed to use the Edison controlling patent.

"Then followed a meeting of the film renters, the middle men, who gathered in Buffalo. They formed an organization known as 'The Film Service Association,' and through them exhibitors must buy their films. They are pledged to buy

from no one but the licensed operators, who use the Edison patent, and in that way the control of the industry in the United States has been gained.

"Among the big firms who have been refused the use of the Edison patent, it is declared, forcing them out of the American competition, are: The American Biograph Company, New York; the Society Italian Cines Company, Rome; the Gaumont, Paris-London, and the Urban-Eclipse Company, one of the largest in the world, London.

"These firms have decided to fight the American combination, and are now bringing 175,000 feet of foreign film to this country, to be sold at prices lower than those quoted by the so-called trust. Injunction proceedings, it is said, will be the first move to prevent the exhibition of foreign film."

BOSTON AGAINST SLOT MACHINES.

The joint judiciary committee gave a hearing on the petition of Frederick B. Allen, of the watch and ward society for amendment of the present law as to moving pictures and penny-in-the-slot machines, so that the licensing authorities may revoke or suspend a license upon evidence of any immodest, suggestive or indecent exhibition. The bill also provides that none of the slot-machine places should be permitted to operate without license.

Mr. Hague said he had found children of a Sunday school in Roxbury looking at indecent pictures in a place where there were seventy machines, and in a majority of them obscene pictures. Mr. Hague said he caused the place to be raided.

Mr. Buttrick in opposition said the proposed legislation is unnecessary because there was no question that under the act of last year no moving picture show or slot machine could be operated without a license, and because the authorities could revoke such license at any time. The hearing closed.

MOVING PICTURE MEN FINED.

Samuel C. Appleton, twenty-one, 115 Fifth street, South Boston, and Jacob Lieberman, twenty-two, living at 59 East Third street, New York, were fined $5 each in the Newton, Mass., Court for conducting a show without a license. The men were in charge of a cheap exhibition of moving pictures, displayed in Lafayette Hall, Nonantum. The structure has poor exits, with a narrow stairway leading from the street to the auditorium.

Sergeant Burke visited the place and found that the men had no permit to give the performance, and that the picture machine was not protected in any way. He did not stop the performance but took the names of the two men. They pleaded ignorance of the law. In passing judgment Judge Kennedy administered a severe rebuke and cited the several disastrous theater fires that have occurred. Both men paid their fines.

OPERATOR OF CINEMATOGRAPH HAS STRANGE EXPERIENCE.

F. Martin Duncan, of London, Eng., the naturalist, who has made a special feature of the application of the cinematograph to nature study, gave a description of some of his adventures in pursuit of nature subjects at a lecture before the Society of Arts.

"Perhaps my most exciting experience was in a tiger's cage in Carl Hagenbeck's zoo at Hamburg," he said. "I always like to enter the cages in taking pictures of animals in captivity.

"On this occasion the cinematograph apparatus was erected and at work under my superintendence, when suddenly one of the tigers lost its temper, growled furiously, and jumped toward me.

"Fortunately it appeared to be the apparatus and not my own person which had roused the beast. Seizing the tripod upon which the cinematograph stood the tiger calmly began to chew it up and I escaped from the cage.

"Another adventure of quite a different nature occurred three years ago, and I and my cinematgraph can claim the proud distinction of having stopped a revolution—at any rate, temporarily. I was visiting South America at the time, and visited a State where one of the perennial revolutions was taking place.

"The combatants suspected the appearance of the cinematograph, and, thinking it was a deadly form of Gatling gun, ceased fighting—and had me arrested. I was thrown into jail while the combatants subjected the apparatus to minute examination. Then, when its harmless nature was discovered, I was released with profuse apologies, and the revolution was continued."

Duncan, in the course of his lecture, showed some remarkable cinematograph pictures of ant life in the New Forest. One of these, thrilling in the extreme, was a tremendous battle between rival armies of ants. They appeared to stand upright and fight with all the skill and desperation of human beings, attacking and re-attacking each other until the battlefield was strewn with hundreds of dead.

NO COPYRIGHT ON MUSIC.

Reproduction on Perforated Sheets No Violation of the Law.

Washington, February 24.—In an opinion by Justice Day the Supreme Court of the United States to-day decided the case of the White Smith Music Publishing Company of Massachusetts vs. The Apollo Company, a New Jersey corporation, involving the question whether copyrighted music is protected against reproduction on perforated paper for use in pianolas and similar instruments, in favor of The Apollo Company.

The case originated in the United States Circuit Court for the Southern District of New York. The view of the United States Circuit Court of Appeals was accepted by the Supreme Court, which, as announced by Justice Day, was that as the perforated sheets can only be made serviceable in connection with the machine in which they are used, and cannot be read, the reproduction of music in this manner is not a violation of the copyright law.

MOVING PICTURES NOT WANTED.

Since the proprietor of the Paradise Vaudeville Theater in Cambridge, Mass., was found guilty of admitting children to its performances illegally, public opinion has been stirred in regard to low-priced moving picture shows, and the mayor has been asked to subject this class of playhouses to close scrutiny. This awakening of public sentiment comes at a bad time for Frank C. Cauley, the brother of ex-Alderman Cauley, who recently rented the old Baptist Church property at the corner of Fourth and Cambridge streets, and who has spent considerable money to fit it as a moving picture theater. When Mr. Cauley applied to the mayor for a license he was told that he must assure the State officers of the suitable condition of the building before a municipal license would be granted.

State authority was allowed the prospective theater manager, but when he again applied at City Hall, he learned that Rev. John O'Brien, a Roman Catholic pastor, living in the vicinity of the proposed theater, and other citizens of East Cambridge, were strongly opposed to the establishment of such a place in the neighborhood. The opposition is said to be on the ground that not only is this type of theater bad for youth, but that in this particular locality many people cannot afford to go frequently to a playhouse even of moderate cost, and that the theater almost at their door would tempt them to spend beyond their means. The church, moreover, is the property of the Baptist Missionary Society, and a number of Baptists in Cambridge oppose the project for sentimental reasons.

Mayor Wardwell has taken the petition for a license under advisement, and has asked several social workers of the city, with whom he has been in conference, to aid him in deciding the matter.

Foreign News and Notes

Moving pictures are popular in Norway. While the pictures of Santos Dumont's famous military balloon were being exhibited in the "Grand Kinematograph," in Christiania, the theater was visited by the officers of the royal army and the King and Queen of Norway.

The German Kinematoscope Company, of Munich, is going to erect a gigantic spotlight and projecting machine for street advertisements on the fair grounds this year. The machine will be located in the big central amusement park and moving pictures will variate with advertisements. The picture projected will be of an immense size, visible almost everywhere on the grounds.

From Munich it is reported that a moving picture machine has been installed in the headquarters of the police department, on account of the impossibility of keeping track of the

nickelodeons of the city. No film is allowed to run on a machine before being inspected by the officers of the censor department, and a heavy fine is imposed for breaking the rules. This is to prevent the exhibition of sensational subjects.

The firm of Raleigh & Robert, in Paris, has made a specialty of educational films, and no expense has been spared to get the public new and interesting subjects. Not very long ago the firm sent their men on a daring expedition through Central Africa, and many phases of life and wild beauty of the jungle never before seen were here recorded by the cinocamera. The little expedition had to fight against sufferings and dangers of all kinds, not counting the enormous expense connected with an enterprise of this kind. Now again the firm is the leader, and one of their best men is represented in the famous trip from New York to Paris in an automobile. The route is New York, Chicago, San Francisco, through Alaska to Bering Strait, which is to be crossed by auto; then through the wild, uninhabited Siberia, through ice and snow, to St. Petersburg, and thence via Berlin to Paris. This is perhaps the most dangerous enterprise of its kind ever made, and many doubt its success and predict a sure death to the brave explorers, but one thing is sure—a cinematographic record of the daring race will certainly be of an immense interest besides its big scientific value.

ARCHIVE FOR RECORDS OF VOICE. WHY NOT OF FILMS?

From Paris it is reported that two dozen gramophone records, after careful selection and packing in airtight boxes, have been stored in the vaults of the Grand Opera House. They are the nucleus of a library for coming generations illustrating the musical standard of our age with samples of our best singers and musicians. The following well known names were represented: Patti, Schumann, Melba, Selma Kurz, Korsoff, Caruso, Tamagno and Kubelik.

Saving the Electric Current.

Various devices having been advocated for saving the current, we have received many letters asking for information as to their efficiency, etc. Supplementing our replies we asked the inventor of the Rheostatocide to tell, in simple language, the methods he adopted for the control and saving of the alternating current, and he has kindly dictated the following article:

WASTE OF ELECTRICITY AS IT APPEALS TO THE SHOW MAN.

By W. O. Langworthy.

To technically trained minds nothing has greater interest than the reduction, or total elimination of the different forms of waste particular to any line of business.

That waste exists in every business, no one will attempt to deny. It is impossible to carry on any line of activity either mental, physical or operative, without being impressed with the problems of waste.

The early oil refiner wasted most of his by-products; today one of these wasted products pays the total cost of producing illuminating oil. The sawdust from the mills no longer is allowed to burn on the dump, but is shipped to the acid plants and made to give up its hidden wealth. The gases from the blast furnaces are no longer allowed to escape in the air, but are stored and used in the gas engines to supply the mills with power.

The moving picture business has been developed so rapidly, the field has been so large and inviting, that the natural result, excessive waste, has as yet had little or no attention. That waste exists can not be doubted, and it is the intention of this article to try and point out where some of this waste comes in, and to show how it can be stopped, or at least be cut down to the smallest possible degree.

There are one or two things that tend to produce a perfect picture for a moving picture machine. First, a good light; second, a good machine; third, but not least, a good operator. Of these factors only the first one will be considered from the standpoint of waste.

The light produced from a pair of carbons in an arc lamp depends principally on the composition of the carbons and on the amount of current which the carbons will pass. If we assume a good grade of carbons the only factor we will have to deal with will be the current which will give the proper light.

The voltage at which an open arc lamp will operate with the usual 5/8-inch carbons, varies from 45 to 50 volts, less than one-half the voltage of the supply from the lighting company. At this voltage the lamp will use an average of 40 amperes of current. If the lamp can only use this current at a voltage of from 45 to 50 volts, what becomes of the balance of the 110 volts supplied by the lighting company?

We provide means to lower this voltage by using a rheostat, which imposes in the lamp circuit a resistance heavy enough to reduce the voltage from 110 to 45 volts. This reduction in voltage means a considerable waste of power.

To illustrate, we have assumed that the lamp takes 40 amperes of current to produce a proper light, and that this amount of current is supplied by the lighting company at 110 volts, but we cannot use it at that pressure but must reduce it to 45 volts.

The power consumed in an electrical circuit is usually rated in watts for a certain period of time, generally for a period of one hour. One watt is equal to one volt times one ampere, and one watt hour would be equal to one ampere flowing at one volt pressure for one hour. The usual quantity, or unit, is the kilo-watt hour, being 1,000 watts for one hour.

As the arc lamp requires 40 amperes to give the proper light, we must take this 40 amperes of current from the lighting company at their voltage, which is 110 volts. Hence we will require 40 times 110 or 4,400 watts to light our arc lamp, and if we burn the lamp for one hour the result will be 4,400 watt hours or 4.4 kilo-watt hours. But, as stated above, we cannot use this 40 amperes of current at 110 volts, but must reduce it to 45 volts, and still have our 40 amperes, with the result that we have for actual use to produce effective light only 40 times 45 or 1,800 watts.

It is evident that if we take 4,400 watts from the lighting company and only use 1,800 watts for the arc lamp, that somewhere the item of waste must enter into our calculation, for otherwise what has become of the difference between 4,400 watts and 1,800 watts, or a loss of 2,600 watts. This amount of power has been wasted, radiated as heat from the coils of our rheostat.

Now figure what this waste costs you for each day that you operate under the above stated conditions. Your estimate must be based on the actual time that the arc lamp is in operation. If you waste 2,600 watts for one hour you have 2,600 watt hours or 2.6 kilo-watt hours, which, at the low rate of 8 cents per kilo-watt hour, costs you 20.8 cents per hour, or for an average run of four hours per night costs 83 cents, and for 26 working days this item of waste costs you $21.58, at the very least. Matinees and Sundays would more than double this amount of waste.

That this excessive waste exists, the most skeptical moving picture owner must admit. For the unfortunate users of direct current there has as yet been no remedy found, but to all those to whom alternating current is available, together with the use of the "Rheostatocide," a total elimination of waste is obtained.

With alternating current we have a means of producing continuous magnetic reversals in a core of iron, if this core is provided with the proper windings through which the current may flow. The passage of the current magnetizes the iron, first in one direction and then in the other. These reversals take place at a very rapid rate. With the 60-cycle current the reversals are 7,200 times per minute, and with 1,133 cycle they are 16,000 times per minute.

Under this rapid change of magnetism the iron appears to be somewhat lazy, or indifferent to be magnetized and demagnetized, hence the magnetic effect in the iron does not appear at the same instant that the current flows in the wire around the cores. This effect is called a magnetic lag, and as the current reverses, the same thing takes place but in the opposite direction; the iron does not want to be demagnetized and lags behind the cores. This lagging of the iron allows the cores to set up in the same coils an inductive voltage, which is in the opposite direction to that supplied by the lighting company, and so give us a means of reducing the voltage without waste.

As we have a means now of supplying a voltage in opposition to that furnished, it only remains to take advantage of this fact and so design our cores and windings to give us any back pressure we may desire. It is evident that since we must operate our lamp at 45 volts the coils should be designed to give us 110 less 45, or 65 volts back pressure, but to accomplish this we must use a certain amount of power, instead of 2,600 watts used by the rheostat to accomplish the reduction to 45 volts, with our coil we get the desired results with the expenditure of only 250 watts.

A saving of 2,350 watts, or, compared to our former example, of $21.58, a net saving of $19.55 per month.

The "Rheostatocide" consists principally of two iron cores supporting two copper coils through which alternating current flows. To regulate the amount of current it is only necessary to move cores out or in. The farther apart they are the larger the current, or vice versa. The voltage regulation is automatic, hence the light is superior in every way to that produced by the common rheostat. On account of the principle on which the coil is designed, a short circuit, caused by holding the carbons together, will not allow a heavy current to flow, and so blow the main fuses, as would be the case when using the common rheostat under like conditions.

The coils are indestructible, and after being once set to give the required light need no further regulation. The usual form of rheostat requires that you use a whole coil of resistance, as you cannot cut out a part of the coil, so if the resistance is too great with a full coil and too small with it cut out, you must sacrifice your light; not so with the "Rheostatocide"; the cores can be adjusted to the smallest part of an inch and give a perfect light.

This machine has been named the "Rheostatocide," from the fact that it will in a short time be the death of all rheostats used in this class of work.

Few moving picture owners have given any thought to this important matter of waste in the rheostat. Those who have can find no satisfactory relief. They had come to believe that the machines as sent out by the manufacturers were as perfect as could be made, and the only way any saving in current could be made was by being very economical with the lighting.

As shown above, the saving of 2,350 watts per hour seems like a pipe dream, and as the average moving picture owner is from Missouri, it is necessary to show him. Yet from the fact above stated it cannot be denied that the waste is there, and it has been shown that it may be done away with. Twenty-three hundred and fifty watts means very little to most people on account of its technical terms, but put in simpler language, it means that this saving by the use of the "Rheostatocide" in one hour equals the current necessary to light one hundred and thirty-four alternating current lamps, for one hour, which means that the "Rheostatocide" used continually every hour for one year would save $1,759.50. Knowing the number of hours he operates, each moving picture man can figure out his own saving, especially as the cost of installation is small in comparison to the ultimate gain.

CORRESPONDENCE.

SOMETHING DOING IN THE FILM WORLD.

Chicago, Ill., Feb. 21, 1908.

Editors Moving Picture World:

Dear Sirs:—The new association has sent out its schedule of prices and evidently means business from the word go. That there is going to be a scrap is evident, and some one is going to get badly hurt, too. Under the circumstances it is consoling to know that the likelihood is that the one who needs hurting is the individual who is most likely to get it; and that one is the party who has only managed to exist in the film business by reason of ability to quote low prices, regardless of actual cost of service. Search the business of this variety of exchange and almost to a man you will find carefully concealed somewhere a nice, juicy, sub-renting proposition. The fellow who conducts a renting exchange and gives these low prices without sub-renting is compelled to do so at the expense of service somewhere. "Two and two make four, not sometimes, but all the time," and competition has been so keen of late that prices have been quoted far below actual cost of good, or even fair, service.

The association was a much needed institution—a much needed one, indeed, and will, in the end, work to the lasting benefit of the exhibitor as well as of the film men themselves. Under the new schedule a big ban is placed on large film shipments. If a man wants one reel changed six times a week, he can have that service for $36.00, but if he wants the six reels all in one shipment he will be compelled to pay a very much higher price. This will work to a good end by discouraging thievery—exhibitors who want a big shipment all at once and then sub-rent half of them to another house in the same or a nearby town, switching reels in the middle of the week. This is plain stealing, and can be called by no other name. It gives the exhibitor the benefit of six reels while only paying for three, the films doing twice the duty they are supposed by the owner to be doing. It will also enable the film house to give much better service by working the stock to better advantage. No film exchange likes to send out good reels of late stuff to an exhibitor where they will be tied up for a whole week or more. Another thing (and exhibitors please note), the exhibitor who returns his reels promptly, just as quick as he is done with them, will find he will get better service than the one who is careless in return shipments. The film house will fight shy of sending the best goods to the man who is likely to hold them from one to ten days after he is through with them, or the time has elapsed that he is supposed to keep them. Such an exhibitor gets just as near junk as the film house dare send, and he is being served right at that.

A lot of nonsense has crept into the motion picture business of late. There are five-cent theaters using as much as fourteen reels per week. Now, that is sheer nonsense, or worse. Reels of film contain an average of more than two subjects per reel—say two and a half. Now, the man who uses fourteen reels per week is consuming subjects at the rate of thirty-five a week. How long do you suppose the largest film house in this country could keep him supplied with good subjects, in good condition, without repeating? It does not require the wisdom of Solomon or even the shrewdness of our late friend Mark Hanna to answer that question, if one knows even the least little bit of the true inwardness of the film renting business. But if this same man takes six reels, changing every day, he will not only get far, far better service, but a good film house can carry him indefinitely without a single repeater, and he will be able to satisfy his audiences about seven and two-thirds times as well as he is now doing, running a great mass of junk.

Smaller and higher class service is what the association is aiming at, and from any and every legitimate point of view it is right. People are becoming disgusted with paying their money, small though the amount be, for the privilege of looking at a rainstorm. Really good pictures they want, and will be wanting just as much ten years from now as now, but junk is doomed. The fellow who has been getting fourteen reels of "film" (the quotation mark is used advisedly, since the only film there is about it is the name) is going to holler, then he will howl and then he will—succumb to the inevitable and wake up. And when he is fully awake he will go off in some quiet corner where no one can hear him and remark, "Gee! what a d——d idiot I have been, anyhow!" Of course, the fellow who has been stealing half his service by sub-renting will sigh for the good old days that, let us hope, will never return. But, unless he be a natural born crook, even he will finally become consoled since, through the elevation of the standard of the motion picture business that will surely follow this move, he is bound to be benefited more than he is hurt, so that his squashed toes will, in time, heal, and his countenance broaden into the old-time smile of contentment.

But be all these things as they may, the new association means that there are going to be "doings" real soon, and that more than one alleged "film exchange" is going to effect an exceedingly radical change in their business methods and scale of prices or taper off into junk and gradually just "sorter peter out." Die of Junketus, as it were, and their tombs will be appropriately decorated with a celluloid tablet covered with rain marks.

F. H. RICHARDSON.

PROPOSED INDEPENDENT RENTAL BUREAU.

Alpena, Mich., Feb. 21, 1908.

Brother Managers:

Do you realize that the time has come when you will have to bestir yourselves? Your interests are at stake. Already the Film Renters' Trust, like a huge octopus, is spreading its grasping tentacles all over the country and making its power felt, by raising the rentals above reason. Up to the present time haven't we been paying prices to some concerns that were exorbitant in the extreme? Now that the 25 per cent. raise is an established fact, are you going to sit idly by and allow them to extort the additional sum without a murmur, or are you going to drop all dealings with the firms that belong to the trust and conduct your own exchanges? It is not so hard to do this as you imagine. Four of the leading film manufacturers and importers are still left in the field to help our cause.

I tell you, brother managers, that the time is ripe for you to act. Organize associations in every State. Notify every manager of a moving picture theater to meet at a certain place and get together. Remember that in unity there is

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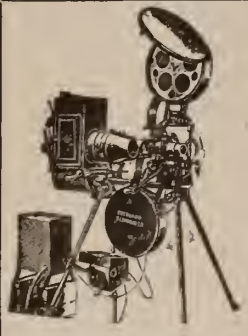

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strength. I for one do not intend that any corporation or trust shall dictate to me and tell me that I will have to pay or shut up shop. They can't do it unless the independent manufacturers go over to the enemy and by so doing stop our supplies. The Land of the Free! Free, indeed! The land of monopolies and trusts!

Years ago our forefathers fought against just such tyranny. Have we, as American citizens, lost every feeling of freedom and independency at this date to allow such a bunch of grasping money sharks to dictate to us? We, the exhibitors, on whom both corporations have to depend for support! Are we to have no voice in the matter at all?

Are we to allow ourselves to be pushed right out of business, which we certainly will have to do if we consent to pay the trust prices? You certainly can't pay and conduct your business at a profit.

If you are not acquainted with the full details of these two organizations, I should advise that you at once order back numbers of the World and place your subscription for the future. This publication is with us and not against us, as are other moving picture journals, and deserves the hearty support of every manager in the country.

To prove to you that I am very much awake and looking after the interests of my friends, who are in the picture business, it pleases me to announce that every manager in the State of Michigan has been notified to report at Bay City on Tuesday, the 3d day of March. At this writing I have received letters from twenty-three managers who have signified their pleasure in helping form an association that will be for their protection and interest.

The intention and purpose of this meeting will be to form an independent exchange and to devise plans for conducting the association so that it will result in a big saving and prove a big advantage to every one of its members.

The case as it stands is not as serious as you think. If we can manage to form associations of this kind in every State and the manufacturers will co-operate with us, agreeing to sell us film, I am under the impression that we managers can worry the trusts just a little bit.

The following concerns, as the World has it, are in the market to supply us with goods:

American Biograph, New York.
Baker Manufacturing Company, Chicago.
Payne Company, Rochester.
Goodfellow Manufacturing Company, Detroit.
O. T. Crawford Company, St. Louis.
Penn Manufacturing Company, Pennsylvania, and Cameraphone Company, New York.

Abroad, with American representatives: Urban Eclipse Company, London; Warwick Trading Company, London; Carlo Rossi, Italy; Gaumont Company, Paris, and Theo. Pathe, Paris—represented by Kleine Optical Company.

Society Italian Cines, Rome; Williamson & Co., London—represented by Chas. Dressler Company.

Cricks & Sharp, London; Sheffield Photo Company, Sheffield; General Cinematograph Company, London; Hepworth & Co., London—represented by Williams, Brown & Earle.

In addition to these, there are two or three firms who import films, Swedish, Danish, German and Norwegian firms.

I feel certain that every manager in the country is in sympathy with this move, and it only remains for some wide-awake party to start the ball a-rolling. You will be surprised how quickly they will respond.

Yours for confusion to the monopolies,

ALBERT F. DRAGER.

REWARD FOR STOLEN OUTFIT.

Kingston, N. Y., February 15, 1908.

Fifty dollars reward is offered by the B. A. Finch Moving Picture Company to the one who will find evidence leading to the arrest of the thief, and recovery of goods which were stolen from Honeoye Falls Village Hall, New York, on the night of February 14, 1908—consisting of one Power's Cameragraph moving picture machine head, No. 228, Model 4, without take-up device; one moving picture lens and one stereo. lens, made by New York Film Exchange, for Miles Bros., New York; one pair of condensors with jacket; one slide carrier holder and one reel of film, "Black Crow Indian Fire Dance," "Acrobatic Clowns" and "Mrs. Smitters Boarding School."

The base board of the head is cracked from the film slot back, the upper sprocket is brass, the intermitten sprocket steel, and set with one rivet, as the other hole did not match the hole in shaft.

Goods will be offered for sale at pownbrokers' or second-hand dealers', or put into use. If discovered, arrest party

with whom they are found and write or wire me at 112 Wall street, Kingston, N. Y.

Please report any order for parts which might be used with these and I will investigate.

(Signed) B. A. FINCH.

A PROTEST AGAINST SUGGESTIVE FILMS.

Sandusky, Ohio, February 24, 1908.

Moving Picture World:

Dear Sirs—As the film dealers and makers have gone together to cut out what they call bad and immoral pictures, the sooner Pathe Freres cut out pictures like "The Old Flirt" the better it will be for the business. What is any more suggestive than a man trying to look in a window at girls putting on a bathing suit? It would be well for you to mention this in your next issue. Yours truly,

CHAS. REARK,
Mgr. The Theatorium.

THE HEALTH OF THE OPERATOR.

Philadelphia, Feb. 18, 1908.

Editors Moving Picture World:

Dear Sirs:—Nowadays an operator must take out a license after having passed a rigid examination. He is then conceded to be capable of properly handling his machine. Then the machine, after having been equipped with every known device for protecting the film, is inspected and passed by the underwriters and pronounced fireproof by the fire marshal.

What, therefore, is the necessity for the booth? If it is for the purpose of impairing the health of the operator, it is certainly fulfilling its mission.

Let the operator cleanse his nostrils with a clean handkerchief after a hard day's run. Black, isn't it?

Now let him suspend a thermometer in his booth and take the temperature during the run. He will find it "slightly above normal," or, in other words, he will never freeze to death while operating.

Finally, let him examine the top of the lamp-house, bodyboard, etc., for traces of carbon dust, after the run. It's there, isn't it?

The operator is constantly breathing this carbon dust. It may not matter for a few months; perhaps a year, but in time the tiny particles of dust will produce irritation of the mucous membrane. It is therefore highly injurious to the lungs, throat and membrane of the nose. From this irritation may result pneumonia, pleurisy, tonsillitis and chronic catarrh of the nose. It also produces weakness of the brain, excites the nervous system and impoverishes the blood. The heart then becomes strained or weakened and in such a condition brings on palpitation and kindred troubles, and renders the operator more susceptible to injury should his body accidentally become part of a short circuit. Nearly all fatalities in the operating booth have been traced to heart trouble.

These may be the beginning of several diseases, all serious and dangerous, such as nephritis (disease of the kidneys), uremia, etc.

The effect of the continuous high temperature in which the operator is compelled to work will be the general weakening of the entire system, and therefore general anemia.

The anemia is the beginning of many diseases, and if not properly treated will end in neurasthenia, heart disease, tuberculosis, etc. Great care should therefore be taken by the operator that he does not pass quickly from the overheated booth to the cooler atmosphere of the auditorium and should avoid cold draughts while in a state of perspiration. This rapid change from one extreme to the other may produce catarrh, pleurisy, etc., and thereby place the organs in condition susceptible to tuberculosis.

It is a good plan for the operator to provide himself with a pair of overalls and jumper. When going on duty, he should strip to the waist and don his working rig. When coming off duty, take a good rub down, after which, wash up and put on his dry clothing before going out. In this way many colds may be avoided. It is also a good plan to place one or more buzzer fans at as many apertures in the booth as the law will allow, arranged so as to blow the foul air out. Never blow a cold draught into the booth. While this arrangement will not materially lower the temperature, it will keep the air in circulation.

Just so long as the law compels the operator to work in a booth, just so long will he be the most poorly paid individual in the ranks of professional entertainers.

My next letter will contain some suggestions on the care of the eyes.

WILLIS ELLIOTT REYNOLDS.

SOMETHING NEW
SOMETHING ORIGINAL
BRADY SIGN EXCHANGE
9 WEST 14th STREET, N. Y., near Fifth Ave.
Are now ready to furnish all Moving Picture Theatres with
28 Oil-cloth Signs, size - 24 x 28 in.
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All for $1.00 per week
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For Slides and Films. 34 colors ranging from the most delicate tints to the deepest shades. Colors are absolutdly permanent, and for strength and brillancy they are unsurpassed. Send $1.00 for box containing 12 ½ ounce bottles of assorted colors—stamp for prices on larger quantities. With our new *glass* tinting slides you can produce many beautiful effects on moving pictures without affecting the brilliancy of your light in the least. Will not burn or melt, nor are they in any way affected by the heat. Made in all colors.
We make one shade (No. 20) of an extremely delicate blue, scarcely noticeable on the screen, yet it serves to whiten your picture and, strange as it may seem, reduces flicker 30 per cent. All slides prepaid, 20 cents each, 3 for 50 cents.
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The only English paper devoted entirely to the projection trade.
American buyers desiring films will find the most detailed and best informed description of the new subjects in the "Weekly."
American manufacturers will find it the best medium through which to reach the English markets. We guarantee our circulation in Great Britain, on the Continent and in the Colonies.
Ad. rates may be obtained through the Moving Picture World, which is authorized to accept advertisements for us,
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The many advantages of renting your films from a concern in the Film Service Association.

You are assured subjects by the Manufacturers who have made the M. P. game famous, and whose films it is impossible to do without to make your theatre successful, and it costs no more for first-class service than formerly.

Pay no attention to the sorehead, knocker, or junk film exchanges, they are hanging themselves and dying fast.

We all start on the road to success March 2d, get in the band wagon and come along, and be happy forever.

Only the pests and six for ten men will stay out.

Any business will get undesirable customers unless regulated, unfortunately a great many have crept into the M. P. business, but they will now have to make good or get out.

You can get anything you want in Pittsburg, Pa., Des Moines, Ia., or Rochester, N. Y.

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Fire Proof Booth

Made according to specifications of New England Insurance Exchange, or as required by Inspection Department of the Massachusetts District Police.

PRICE ACCORDING TO SIZE

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WOONSOCKET, R.I.

SIMILARITY IN FILM SUBJECTS.

L. A.—"To settle a dispute, will you kindly let me know if the film, 'Going to Switzerland,' was ever published before or under a different title a few years ago?"

Ans.—A different film of a similar character was published some years ago. Pathe, Gaumont, Urban-Eclipse and Warwick all have published films of Swiss scenery, and while in some portions of the film the views bear striking similarity, yet they are all from different negatives and made at different times.

OPERATORS' UNION, PHILADELPHIA.

Harrisburg, Pa., February 20. 1908.

Editor Moving Picture World:

Dear Sir—A few weeks ago, I was surprised to receive news that the Moving Picture Operators' Union, in Philadelphia, had disbanded. This action, and reasons given, following so closely their approval of my letter published recently in your journal, gave me a desire to get the inside facts, and I am enclosing the same with this letter. In addition, I have just returned from a trip to Philadelphia, where I had the matter thoroughly explained and action taken which will, no doubt, do much to counteract the bad impression made by the disbandment of the Philadelphia local. I trust you will be able to spare room in your columns for the enclosed, which, I think, will explain to any who have been following up the movement for organization in the columns of your journal. There will, no doubt, be further communications of this character, which I will submit to you, feeling that the nature of the work will be important enough to insure its publication, always providing you have room for same.

Thanking you for previous favors and hoping for continuance of same, I remain, Sincerely yours,

M. E. BACKENSTOSS.

Harrisburg, Pa., February 1, 1908.

Mr. Frank Morrison, Secretary A. F. of L.,
423-25 G street, N. W., Washington, D. C.

Dear Sir—I have recently been informed by the secretary that the Moving Picture Machine Operators' Union, No. 12,370, of Philadelphia, Pa., had disbanded, after being organized for one year, under the jurisdiction and protection of the A. F. of L. The reason given was that the Actors' Union had protested, at the A. F. of L. convention at Norfolk, Va., that the operators were under their jurisdiction, and it seems that they must have won their point, for as soon as it became known, our union decided to disband, meaning, of course, that as the A. F. of L. could not offer them any protection, it would be useless for them to continue, as they would have practically nothing to offer their members in the way of protection. I can hardly believe that the above is entirely correct, for, if so, it would seem that the A. F. of L. has sold us our paraphernalia and has issued charters to us, as well as to several other local unions in different States, after having given the Actors' Union jurisdiction over us at some previous time. Has the A. F. of L. done this, and if so, why? If not, it would seem that the Actors' Union does not have control of the operators, and there is no reason why we should not continue to do business under the A. F. of L. The question seems to me to be most important just at this time, when strenuous efforts are being made in every direction to produce operators of ability, which can only be done through organization. As the first charter member and principal mover in getting the Philadelphia union under way, I most respectfully ask you for the desired information, not for personal reasons, but because my work keeps me from personal contact with the members and the work at present, and if there is any misunderstanding, I shall use all my efforts in clearing the matter up.

Thanking you in advance for any information you can give us, I remain, Yours most respectfully,

M. E. BACKENSTOSS,
211 Muench street, Harrisburg, Pa.

February 14, 1908.

Mr. M. E. Backenstoss,
211 Muench street, Harrisburg, Pa.

Dear Sir and Brother—Your communication of the 7th inst. at hand and contents noted. I beg to advise that the question of jurisdiction over moving picture machine operators was formerly in dispute between the electrical workers and the theatrical stage employes, but at a conference between the representatives of those two organizations, it was decided that machine picture operators come under the jurisdiction of the theatrical stage employes, and, according to my

understanding, arrangements have been made for the issuance of charters by the theatrical stage employes. The actors entered protest at the Norfolk convention, and it was decided that the matter be referred to the Executive Council, in order that the actors may have an opportunity to present their claim. So far as the Federation is concerned at present, however, we are now referring applications for charters for moving picture machine operators to the theatrical stage employes, and the proper person to correspond with in regard to them is Lee M. Hart, the International Secretary, State Hotel, State and Harrison streets, Chicago, Ill.

Fraternally yours,
FRANK MORRISON,
Secretary A. F. of L.

FILMS AND MACHINIST WANTED.

145½ Sixth street, Portland, Ore.

Editors Moving Picture World:

Dear Sirs—Could you send me the names of any firms that have good second-hand films for sale? I am in the market for some. Also if you know where I could get a copy of Pathe's Passion Play second-hand, I would like to purchase same. I would also like to get the address of an expert machinist accustomed to stereopticon work.

NEWMAN'S MOTION PICTURE COMPANY.

THE CINEMATOGRAPH IN SURGERY.

Another step in advancing medical and surgical science has been taken by the Middlesex Hospital, London, England, through the efforts of Dr. H. C. Thompson. The cinematograph has been added to the equipment of the institution, and hereafter records will be reproduced on films of symptoms, germs and operations, which will be used to illustrate lectures.

Arrangements have been made with a cinematograph company for the erection of special accommodations for these lifelike records. The operating room has to be lighted in a special way for cinematographing purposes. A special chamber will be provided whither patients will be conveyed by electric elevators, and a light has been discovered by which photographs can be taken in all kinds of weather. The new premises will be the first to be erected solely for cinematograph purposes.

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NEW SUBJECTS WEEKLY

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All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company

Film Review.

Biograph in a motion picture comedy, **The Yellow Peril**, now chronicles a calamitous attempt at the solution of the ever-perplexing servant problem. With the family of Mr. Phlipp there is employed that wrecker of domestic serenity, a pretty little French maid, whose trim figure and cherry lips are simply irresistible. This is all very fine for Phlipp, but Mrs. Phlipp soon puts the fair one to flight, advertises for a Chinese servant and gets one—malum in se, therefore. Well, the affairs gastronomic are presided over by a lady who answers to the name of Bridget, of pronounced Hibernian proclivities, and has a strong aversion for anything yellow. What happens when they meet, throws the "monkey and parrot" story into gossamer oblivion.

Cupid's Pranks is a new film in a new role by the Edison Company. Synopsis of scenes:

Cupid's Art: "When Love whispers in a woman's ear, the heart knows life's great secret."

The Workshop of Mount Olympus: The diminutive God of Love at work—After finishing a quiver of arrows, he tires and falls asleep—He is awakened by the thundering voice of Jupiter, who gives him a thrashing with his forked lightning for being idle.

The Flight of Cupid: He alights on a skyscraper—With his field-glass, he surveys his surroundings—Ready to begin his pranks—He espies a society reception—Arrives there in time to inspect the elite as they enter.

The Ballroom: Dan selects his victim—Sends his arrow into the heart of a fair lady—Brings to her side the hero—They meet—His work so far accomplished.

The Game of Hearts: The hour is late—Cupid reverses the hands of the clock—They continue to play—Dan lowers the light—In the moonlight their troth is plighted.

The Fond Good-Bye: The parting kiss—Another kiss—Then several more of them—Cupid uses his field-glass on the town clock—The hours are rapidly passing away—Snow is falling and covers them with its mantle of white—Dan builds a fire to keep warm—The lover shakes the snow from him and departs with regret.

The Quarrel: A photograph drops from the book of poems which the lovers are reading—She is unable to explain—He departs in anger—Dan is much abused during the quarrel and leaves hobbling on a crutch.

Returning the Presents: Each arranges to return all letters and gifts—She conceals one fond missive in her gown for sweet memory's sake—Cupid, not to be outwitted, discovers her action—He reveals it to her lover—The latter demands the letter—She unwillingly returns it—A perusal of its contents and all is forgiven.

The Happy Marriage: The minister pronounces them man and wife—They depart on the honeymoon—Cupid's work is done.

All Is Fair in Love and War.—How often have you heard that expression, and how often has it fitted your case, and so it fits in the love affair of our three young struggling boys, as shown in the latest Essanay film.

The opening scene shows the den with three chums. One is discovered asleep on the couch and is finally awakened by the other two throwing pillows and books at him. The young artist arises and strolling over to the window he discovers a pretty young girl passing, whom he immediately flirts with. The other two, seeing his action, join in, and they all three then quickly grab their hats and coats and rush out to meet her. They then form plans to win the fair maiden. The first fellow buys her a beautiful box of flowers and sends it to her with a note, "If you love me, wear these." The other two boys, discovering the box on the table, take out the flowers and replace them with a pair of pajamas. The box is then delivered to the girl by a messenger, and when she reads the note which asks her to "wear these" and finds the pajamas, you can imagine what's coming to the fellow when he calls. The old man arms with a heavy soled boot, the housekeeper with a duster, and the girl with her fingers ready to scratch his eyes out, and wait for him. He gets it—and is thrown out swearing vengeance on his two friends. The next fellow has bought a beautiful valentine to bring to his lady love. The other two fellows discovering this pretty valentine, quickly take it from the box, replacing it with a homely one drawn by the artist while the other boy goes out to buy some lemons and also puts them in the box. Hearing the valentine bearer coming, they quickly sit down and watch him as he puts the box under his arm and starts to see his girl. The next scene shows him handing her the box, not knowing that it contains lemons, and what happens to him as she opens it? He is also bodily taken, his clothes are torn off of him and he is thrown down the steps just as his predecessor was. The third fellow now comes in for his. He is heard telephoning to the young lady that he would meet her at 8:30, and starts in to press his full dress trousers. The boys find a way to steal the pants, and when he comes to look for them he finds them gone. Quickly looking around, and seeing it is after 8:30 now, he grabs a rug, puts it around his limbs and runs down the street half dressed, fearing he has missed his lady love, but the other two fellows have already been to the house and persuaded her to leave with them. Just as the young fellow comes along he sees the other two boys with the girl and tries to explain, but a passing policeman seeing the peculiarly dressed fellow, appears on the scene, chases all three of them home, and walks off with the young lady himself.

Pathe's productions are:

Jerusalem.—The first view of this interesting part of the world shows the city of Jaffa, where the Turkish soldiers are seen marching through the streets; this is followed by a view of David's Tower and the Gate of Damascus. The next is the Mount of Olives, and afterward the Garden of Gethsemane. The Wall of Lamentations, where the devout are seen offering prayer, is next. A pretty and business-like street of the city, Via Dolorosa, is followed by photographs of a number of unfortunate, hideous-looking lepers. Then follow in

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Send us $1.00 and we will send them C. O. D. for the balance, subject to examination. We also rent song slides and descriptive scenery sets for lecturing purposes at $1.00 per set per week, deposit $2.00, half on each set.

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succession several religious processions, the Latin Patriarchate, the consulate's arrival at the Church of St. Anne's, French Pilgrims, and pictures of women and children from Bethlehem. The film ends with a view showing Solomon's Temple and also a panoramic view of Jerusalem.

Playing at Chess.—An old gentleman with his pretty wife and a male friend go out for a walk. They reach a cafe and they seat themselves at a table. The husband invites his friend to a game of chess, and the latter accepts. But as soon as they are engaged at the game the wife signals to the young man that she will wait for him at a table outside. He understands; and soon the husband becomes so engrossed in the game that he does not see that the man has departed, but continues to figure out the board with his eyes glued on the pieces. The other pleayer meanwhile is kissing the wife to mutual satisfaction; and when he sees through the window that the husband has at last made his move he dashes back to the table and makes the last move, winning the game. The old fellow congratulates him, and the trio depart, the husband suspecting nothing.

Troubles of a Grass Widower.—Having had a quarrel with his wife, a young husband is left alone at home, his better-half having "gone back to mother." He chides himself into the belief that he can manage the house himself, and the manner in which he begins to clear the dishes away from the table does not discourage him. He uses a pair of gloves to wash them, but it does not work quickly enough, and he turns the hose on the whole business. When he has finally cleaned everything he drops the tray and all the dishes are smashed. He next attempts to prepare the dinner and goes out marketing. His difficulties in this accomplishment are many, but he finally reaches home. He finds plucking feathers undesirable work, so he cuts them off with a pair of shears; he places the whole chicken in a pan, throws in a sliced unpeeled potato, and spills some wine in for gravy. After a few more additions to his display of culinary ignorance he has the concoction smoking pretty well. Suddenly he finds himself about to sneeze, and raising his hands to his face he explodes so violently that his arm strikes the pan and the entire contents fall upon the floor. But he goes to bed, and after a hard scuffle with the sheets manages to fall asleep. In the morning he is unable to find his tie, and begins to upset things in a nervous search for his neckwear. After throwing out everything in that room he goes to another and pulls out and smashes all the drawers in a bureau. Frenzied, he turns to a wardrobe and is knocking things about in wild disorder, when the whole outfit falls on his head. As he is floundering in the wreckage his wife and her mother enter, and while the old lady faints he falls on his knees, begging for relief.

Custom Officers Mystified.—Trying to dodge the payment of the toll which peasants must pay when entering the city with goods, an old couple are seen successfully carrying through one scheme by which they smuggle rabbits through. The old woman stuffs the animal into her clothes at the back so that it resembles a hunch and her husband makes himself a tremendous paunch by stuffing a rabbit into his shirt front. In this manner they elude the vigilance of the officers. Then follows another trick which they demonstrate. They pull their dog into town, but the animal seems reluctant to go. As there is no duty on dogs, they are allowed to pass before the officers, so they place the struggling dog in a bag. As soon as the couple have turned the corner, they liberate the canine, and it heads back for home. The officers fail to stop it as it goes through the gates, and the pursuing couple follow it. Instead of chasing the dog, they go home and place a pig in the bag, so that when they pass the gates, the officers, thinking that they have caught their dog, do not interfere with them, and they make their way to the village inn, where they dispose of their smuggled pig.

What a Razor Can Do.—A gentleman who happens to have a hard time shaving himself loses his temper, and bursting into the room where his wife and mother-in-law are seated, he wrecks the furniture, breaks the windows and dashes out of the house. At a restaurant a dish arouses his ire, and he uses his cane with the effect of a cannon-ball. When rushing along the street he collides with a gentleman and strikes him with his cane, there is an exchange of cards, which means a duel, and our friend rushes on to the office. Here he throws things around in a slam-bang style, striking his terror-stricken clerks with his cane, when the door opens and in walk two men who come to arrange the duel. There is pandemonium for a little while and the seconds are forced to take refuge behind the furniture; but meeting the two clerks they impress them as seconds for their employer and the duel is arranged. The next scene shows the arrival of the duelists, seconds and physicians at the place of combat. The contestants choose pistols, and in another few seconds both have proven their poor knowledge of the weapons, for several lookers-on are lying on the ground. They then try swords, but do not seem to have patience with the weapons and are soon locked in a hand-to-hand struggle. The spirit of combat seizes all others present and as a result there is a grand mix-up and everybody is fighting everybody else. Our friend of the bad razor manages to make his way home and goes promptly to his room, where he pulls down portieres, smashes the furniture, upsets the bed and succeeds generally in making himself a fitting candidate for a hospital.

Up-to-Date Removal.—A clever fellow who is served with a notice to move gets an idea by which he outwits his landlord. He runs a line and pulley from his back window to a tree in the yard, and making bundles of his clothes and household effects passes everything out of the house, including his wife and children. Then wrapping his hat up in a sheet of paper, he goes down to the street. The janitor stops him, fearing that he is try-

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ing to escape, and asks him to open the package. This he willingly does, places the hat upon his head and is allowed to depart. Just as he leaves, the landlord, with a gang of men and the legal notice, arrives to move him by force, but when they all reach the room, they find a sign which reads, "My landlord loses, not I."

Regattas in London.—The college boat races in London are here depicted. The gay holiday crowds on the Thames and the preparation for the race is first shown. The crew are seen carrying their shell from the boathouse, seat themselves in it and pull off from the shore. The start of the race, which is between two eight-oared crews, comes next, and then the contestants are seen in full swing, their bodies bending in unison to the graceful, powerful sweeps of their slender oars, which cut the water without a splash. Views from different points along the course are given, the last being the finishing point, where one of the boats sweeps into victory about ten seconds ahead of the losing crew. The last picture shows the swans which have lent beauty to the scene being pulled out of the water and placed in a flatboat.

Launching the Roma.—The launching of the Italian battleship "Roma" is shown, the first view being that of the King and Queen of Italy going to the quay. Several views of the procession are given, after which the queen is seen pulling the string which releases the huge ship which is shown on the ways. A back view of the ways follows, showing the war vessel sliding down until with a tremendous splash it gains the water. The film ends with a series of views of the harbor.

It Is Not the Cowl that Makes the Friar.—This film opens with an after-theater supper scene; the bottles of joy are uncorked, and one of the participants, a long-haired, shaggy-bearded fellow, is hopelessly intoxicated. His friends conceive a good idea for a practical joke, and soon a razor is being engineered over his head. When his crop is shorn, his beard is also removed, and, bare as a bone, he is not yet aware of the change. Now his friends bring a friar cowl, and it is thrown over him. Thus, resembling such an extraordinary thing as an intoxicated monk, they carry him to the nearest monastery. The good father who answers the knock is horrified at the sight of the drunkard, and the jokers keep serious long enough to receive the thanks of the friar, after which they depart. Inside the grim walls they carry the bogus monk to a seat, but he is oblivious to his surroundings, and his punishment is ordered. A number of friars gather around him and begin to whip and pummel him plentifully. His booze-filled senses render him unmindful, but apparently he soon begins to sober up under the lashing, for he jumps up from the ground, and seeing himself surrounded by a lot of "fighting monks" he strikes about him in every direction and upsets the ecclesiastical gentlemen long enough to make a hasty exit from their midst. Still unaware of his priestly garb, he makes his way home. It is morning and he tiptoes through the door, first poking his head in; safe thus far, he steals up behind wifey and plants a kiss on her mouth; not recognizing her own lawful and wedded, she routs him from the house, and he is last seen nursing his wounds.

The One-Legged Man.—A girl who has the job of wheeling a cripple around in a cart goes to join some friends while her charge sleeps. An extraordinary thief comes along and steals the cripple's wooden leg. Immediately the cripple awakens and gives him chase, with the girl, who pushes the cart, in close call. The man runs like a hare, but the cripple is upon him at every turn. The one-legged man annexes the crutch of an old gentleman who was asleep in the park, and with the aid of this he is better able to follow. At one point two policemen join in the chase, and they follow the thief over walls, down hills and around corners, the one-legged man always traveling faster than the others. Crossing a meadow, the fugitive attempts to leap a ditch, but falls in and has to scramble out, as do the others. But the one-legged man clears the ditch in one leap. The thief is finally run down near the course of a stream, but makes a high dive and gains the water; but the cripple is upon him, and reaching the opposite shore, holds him until help arrives.

Mashing the Masher, by the Vitagraph Company. A common nuisance, and one too frequently seen (a masher), is posing on a street corner ogling all females as they pass. Two young ladies appear, the "irresistible" man bows to them. They are very indignant and pass on, the masher following and annoying them. They finally reach home in no amiable state of mind. Three young men are playing cards as the girls enter. They tell of their experience, and the men plan to make an example of the cheeky individual. The girls wish to avoid any violence and hit upon a plan, which though less forcible, will teach the masher a good lesson. The scheme is thoroughly discussed; all join in laughter over it. One of the girls sits down, writes a note, "Meet me at the corner of Broadway and Sixth avenue at six to-night. Look for a white straw hat," signed An Admirer. Calls a messenger who is instructed to deliver it to their disturber. At the masher's home he is lounging around in a smoking jacket, smoking a cigarette, when the messenger arrives and hands him the note. He reads it, is overjoyed, looks at his watch, then proceeds to dress with great care. His toilet complete, he proceeds to keep the "date." Arriving at the street corner our friend poses, frequently consulting his watch. In a second story room, directly over the position taken by the "dude," the "boys" are arranging boxes of rubbish, pails of water, etc., with which to surprise the masher. On the corner the "nuisance" is waiting for his admirer. Around the corner the girls are peeping, waiting for the signal from the boys overhead. A white hat is lowered down until the masher sees it, looks upward, and at this moment a perfect avalanche of straw hats, piles of rubbish, old shoes, pails of water, etc., fall upon him. The girls appear on the scene, dance around in great glee at the masher's discomfiture.

The Deceiver is a Vitagraph film. A singer attired in Shakespearian costume is putting on the finishing touches. He writes a note, gives it to his dresser to deliver just as the call announces his time. In an apparently happy home the husband and wife (and two children) are seen entertaining a party of friends. Unseen by the husband the messenger delivers the note from "Romeo" to the wife, who reads it secretly. Shortly after the singer joins the party where he is cordially greeted by all. He holds a brief conversation with the wife, makes love to her, kisses her hand. The husband glacing in the direction looks suspicious. The scene changes to the theater. An actress is "making up." The door opens and "Romeo" in costume enters, makes strenuous love to the soprano who is desperately in love with him. A call boy announces their time and they leave to do their act. Romeo and Juliet have finished a duet, and are taking a bow; the man lingering a minute is presented with a bouquet from the occupant of a private box (the wife). He bows himself off stage, goes to the soprano's dressing room, presents the flowers to her, and goes to his own dressing room. A moment later the unfaithful wife enters, rushes into his arms. While in fond embrace the actress enters carrying the bouquet. She is grief-stricken as is the wife at sight of the flowers in another woman's hands. Both upbraid the man, who impatiently turns away. At this moment the husband, who has missed his wife and surmised her whereabouts, is heard coming. The actress quickly takes in the situation and pushes the terror-stricken wife in her room. The husband angrily enters and demands of tenor his wife. The actress assures him that his suspicions are unfounded and bids him follow. Together they enter the soprano's dressing room where the wife is sitting; explains that she is the one visited, etc. The husband is ashamed of himself for his suspicions, and after a touching farewell leaves. The tenor enters the dressing room, approaches the actress who scornfully repels him. As he departs she falls to the floor in a faint.

Painless Extraction.—This is a genuine comic film showing a man taking gas in a dentist chair to have his tooth extracted, and what he dreams is being done, is shown in the picture. It is a good laugh producer.—Williams, Brown & Earle.

His Sweetheart When a Boy.—This is a dramatic subject of high grade and illustrates the old maxim: "Do not give up the old love for the new." The story is well told.—Williams, Browne & Earle.

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Back to the Farm.....570 ft.
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Outside Inn.....275 ft.
Esquimaux of Labrador.....455 ft.
Cold Storage Love.....280 ft.
Miracles of a Pain Pad.....645 ft.
Poor Little Match Girl.....320 ft.
Michigan vs. Penn. Football Game .....807 ft.
Rag Picker's Christmas.....620 ft.
Coke Industry.....357 ft.

MELIES.

The Good Luck of a Souse..445 ft.
The King and the Jester...321 ft.
In the Bogie Man's Cave....350 ft.
The Knight of Black Art....371 ft.
An Angelic Servant.....483 ft.
Bakers in Trouble.....365 ft.
Delirium in a Studio.....302 ft.

PATHE FRERES.

Pierrot's Jealousy.....492 ft.
Unlucky Old Flirt.....459 ft.
The One-Legged Man.....410 ft.
It Is Not the Cowl that Makes the Friar.....311 ft.
Launching the Roma.....262 ft.
Regattas in London.....475 ft.
Up-to-date Removal.....344 ft.
Jerusalem .....442 ft.
What a Razor Can Do.....426 ft.
Custom Officers Mystified....311 ft.
Troubles of a Grass Widower.639 ft.
Playing at Chess.....344 ft.
The Little Cripple.....885 ft.
Cruel Joke.....606 ft.
I'm Mourning the Loss of Chloe .....344 ft.
Any Barrels to Sell?.....262 ft.
Hold-Up in Calabria.....902 ft.
Scullion's Dream.....541 ft.

LUBIN.

Where's that Quarter?.....565 ft.
The Count of No Account....545 ft.
The Ringmaster's Wife.....835 ft.

SELIG.

A Leap Year Proposal.....775 ft.
Monte Cristo.....1000 ft.
The Miser's Fate.....400 ft.
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The Irish Blacksmith.....640 ft.

VITAGRAPH.

House to Let.....438 ft.
The Farmer's Daughter.....530 ft.
Mashing the Masher.....300 ft.
The Deceiver.....295 ft.
Too Much Champagne.....325 ft.
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Our new subjects in films are placed upon the market simultaneously at these points.

These rental Delivery Stations receive equal treatment in the matter of new film supplies, according to volume of business. The main office at Chicago offers no inducements which the other offices cannot equal.

While not yet prepared definitely to commit ourselves to such a policy, we may agree on and after March 2, 1908, to rent to only one customer in any city of 20,000 inhabitants or less, giving such advantages as we may have to offer to one exhibitor only in that city.

But it is understood that this will apply to rentals only and in no way interfere with outright sales, as buying customers receive prints as soon as our Rental Bureaus.

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FIRST RUNS OR QUICK DELIVERIES

It is generally recognized in the film rental trade that so-called "first run" orders are unprofitable. We are, however, prepared to accept orders at each of our offices, involving the delivery of any number of new subjects up to 9 reels weekly. APPROXIMATE PRICE ABSOLUTELY NEW FILMS AND NEW SUBJECTS ON FIRST DELIVERY DAY, $25 PER REEL EACH CHANGE.

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Editorial.

What Does It Mean?

We stand, look on, and gasp! and then ask ourselves if we understand aright. The members of the Edison combine met in New York City last week, and we are told that very heated discussions took place at 10 Fifth avenue. The results of these discussions are far-reaching, if we are correctly informed. First, that the combine agreed to allow the Film Service Association a further discount of 20 per cent. on all films purchased for the next three months, commencing March 2. Secondly, that the Association are allowed to purchase *Biograph films.* We asked if this included the licensed firms of Biograph as well, but our informant could not answer. We began to wonder what next, and lo! the answer came. Telegrams have been sent out to renters not in the Association, begging them to come in at the Chicago fee, not the $5,000, but $200. The recipients tell us they are out for good. Their applications were turned down. A prohibitive and restrictive fee was made and they were told they were not wanted, there were enough members in the Association without them. But now?—well, well—— Who can answer our query? But this is not all. An overwhelming blow, like a bolt from a clear sky, falls on the members of the Association, who, after priding themselves that undercutting was at an end, receive a schedule of prices that takes the wind out of their sails, and leaves them helpless. It reduces the Buffalo scale of prices $6 per reel.

The following is the Buffalo scale:

	Weekly Contracts.						
Price for service when changed	1 Reel	2 Reels	3 Reels	4 Reels	5 Reels	6 Reels	7 Reels
Once a week.....	$16	$32	$48	$64	$80	$96	$112
Twice a week.....	20	40	60	80	100	120	140
3 times a week.....	24	48	72	96	120	144	168
4 times a week.....	28	56	84	112	140	168	196
5 times a week.....	32	64	96	128	160	192	224
6 times a week.....	36	72	108	144	180	216	252
Every day.....	40	80	120	160	200	240	280

Note the new schedule:

Once a week.....	10	20	30	40	50	60	70
Twice a week.....	14	28	42	56	70	84	98
3 times a week.....	18	36	54	72	90	108	126
4 times a week.....	22	44	66	88	110	132	154
5 times a week.....	26	52	78	104	130	156	182
6 times a week.....	30	60	90	120	150	180	210
Every day.....	34	68	102	136	170	204	238

Again we ask the question, What does it mean? Is this an attempt to wreck the Film Service Association? It looks very much like it. It is treating the members as if they were children, and is the grossest piece of bad management we have seen for a long while, and which will undoubtedly cause a panic if not a mutiny in the ranks.

By whose authority is this change made? Not the renters, who, we understand, are to vote by postal their approval. We hope the answer will be decidedly negative. A more retrograde move it is impossible to conceive. It shows weakness, and instead of the much-vaunted victory, an ignominious retreat, holding the Association up to ridicule and making it the laughing-stock of the whole cinematograph world.

We are acquainted with several renters whose scale of charges are higher than the new schedule. Will the combine refund them what they lose if they adopt the lower scale? One renter told us he stands to lose $800 a week by the reduction, while another said he has already lost three good exhibitors because he would not reduce his prices lower than Buffalo scale, and now he questions the possibility of ever recovering his position with the new. Again, we would question the legality of the reduction. Buffalo meeting passed the scheme and every member should be allowed to speak on the question of so far-reaching an amendment. Another point. The value of every member's share in the association is $5,000. This is the amount passed as a standing charge for any newcomers into the ranks. To amend this resolution or rescind it it is necessary for the convention to be called together. So that the request for non-members to join on the $200 fee is illegal and unconstitutional. These are points every member of the Film Service Association should ask Secretary MacDonald to elucidate and make plain. We know the by-laws adopted were made specially elastic, but in the stretching a little common sense should be used and care taken that in the rebound no one is hurt.

We are given to understand that the exhibitors in New York city are getting together and promise to pledge themselves not to use any film issued by the combine, and further not to patronize any film renter who runs a nickelodeon. We hope that better counsel will prevail, but in the face of all now transpiring we have the right on behalf of our readers to ask: What does it all mean?

Send 2.00 for a Subscription to the M. P. W. and get posted with first information.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER IV.

Fuses.

There are several kinds of patent as well as link fuses, but aside from the fact that some of the patent ones emit no visible flash when they blow out, they perform no office that is not equally well taken care of by a plain piece of fuse wire. However, either the link or patent fuses are much more handy and quicker fitted into place than is the wire.

It is a mistake to run with operating room fuses barely large enough to carry the current. Care should be taken that they are smaller than the main house fuses or the house fuses may blow first, leaving everything in darkness. But that is the only precaution necessary. There is absolutely nothing about the lamp that can possibly be injured by a momentary excess of current and the writer generally uses 50-ampere fuses in the operating room. There is no sense in all the time blowing fuses.

The Lamphouse.

There is not very much to be said on this subject. The style one likes, another does not, and there is a great diversity of opinion among operators as to what is best. In general the essential feature of a good lamphouse is good ventilation (though some operators strenuously object), with top screen coarse enough to not be readily clogged with carbon ash. Size depends on use it is to be put to. If on the road, a small one is preferable, but for stationary work the writer prefers one of ample proportions.

Where a filmbox is used the lamphouse should be thoroughly insulated from it by means of asbestos board at least half an inch thick. The holes where the wires enter should be bushed with porcelain insulators securely fastened in place but at the same time easily removable. This may be done by using the kind that have a screw thread on their outer diameter. Screw them into the hole and then screw on a metal ferrule on the inside. The laws of most cities require that the lamphouse door be equipped with a spring, but door springs are only a nuisance to the operator and serve no particularly useful purpose, as no one who knows his business is going to run with a lamphouse door open anyhow. Unless a spring is required by law, simply have a good latch and keep it securely fastened when the lamp is burning. Keep the lamphouse clean. Once a week (if used every day) remove it from its base and take it outdoors. Clean the vent screens, top and bottom, thoroughly and shake every particle of dirt out. Clean the sliderods and oil with a little vaseline.

The Lamp.

There are several good lamps on the market and it is not the writer's purpose to recommend any special make. In general a lamp should possess the following points of excellence to meet your approval: Simplicity, good mechanical construction, few parts, strength, perfect insulation of carbon-holder arms in such form as to not be readily injured or displaced, plenty of adjustment—up, down and sidewise, good wire contacts and good, true carbon grips with clampscrews that will not be eternally and everlastingly bending or twisting off. *Take your lamp out once a week and clean it thoroughly.* Take it all apart to the very last and smallest screw and clean everything *thoroughly*. Then grease all parts with a mixture of graphite and vaseline (about half and half). Wipe off the surplus and put together and you will be astonished how much more easily and accurately you can gauge your light. A dry, rusty lamp is an abomination and no man can get good results from it, no matter how expert he may be. Look well to the wire ends where they join the lamp, scrape them perfectly clean—until they shine. These particular connections are subjected to heat from the arc and if badly made the heating will be largely augmented, with resultant cutting down of the current and possibly burning off the wire. Many operators "bob" the lamp to raise or lower the light in relation to the lens. All lamps worthy of the name have adjustment screws by means of which any reasonable movement may be made, and these screws were not placed there to be looked at—they were intended by the maker, who probably knew almost as much about the lamp as you, my wise friend, to be *used*. "Bobbing" the lamp is sure evidence that the operator is either ignorant of what the adjustment screws were made for or *too lazy to use them.*

When you get a new lamp, test the carbon holders at once and ascertain by clamping carbons in place whether or not they are true. If the carbons do not come in line sidewise, true up the holders by filing or otherwise, as seems best. This is important if you desire a good light at all times. With the Edison lamp it will be found that after it has been used a while there will be a tendency to slip down the post. This is for the reason that the metal crowfoot that is held in place by a screw in the side of the lamp has been bent or is worn. Straighten it or get a new one, is the remedy. The Edison carbon-holder arms are slotted and slide back and forth to allow one carbon to be set ahead of the other. Most other lamps are so simple that there is really nothing much to be said about them in the way of instruction.

Oils—The Rheostat—The Carbons, next week.

Agreement

Between the Manufacturers and Renters of the Film Service Association.

CONDITIONS OF SALE.

Licensed motion pictures manufactured under re-issued Letters Patent No. 12,192. dated January 12, 1904, are sold by _____, hereinafter referred to as the vendor; subject to the following conditions:.

1. **From the date of this agreement,** the purchaser shall buy exclusively licensed motion pictures obtained from the vendor, or from a duly licensed manufacturer of such motion pictures, under said reissued Letters Patent.

2. **The purchaser shall not sell nor exhibit** licensed motion pictures obtained from the vendor, but shall rent out such motion pictures only to exhibitors, who shall exclusively exhibit licensed motion pictures obtained from the vendor or from a duly licensed manufacturer under said reissued Letters Patent, but in no case shall the exhibitor be permitted to sell or sub-rent or loan or otherwise dispose of said licensed motion pictures.

3. **The price to be paid by the purchaser to the vendor** shall in no case be less than that defined in the foregoing schedule of prices, or in any other substitute schedule of prices which may be regularly adopted by the vendor, and of which notice shall be given to the purchaser hereafter.

4. **To permit the purchaser** to take advantage of any standing order price mentioned in said schedule, said standing order shall remain in force for not less than thirty (30) consecutive days. An increase in the number of prints to be furnished on a standing order shall be considered as a new standing order and must be in force not less than thirty (30) consecutive days. Any standing order may be cancelled or reduced by the purchaser on thirty (30) days' notice. Extra prints shall be furnished to the purchaser at the price which the purchaser is paying under his standing order, in force at the time the extra prints may be ordered.

5. **The purchaser shall not sell, rent, or otherwise dispose**

of, either directly or indirectly, any of the vendor's licensed motion pictures (however the same shall have been obtained) to any persons, firms, or corporations, or agents thereof, who may be engaged either directly or indirectly in selling or renting motion picture films.

6. **The vendor shall not make or cause to be made** or permit others to make, reproduction or so-called "dupes" of any of the vendor's motion picture films, nor sell, rent, loan or otherwise dispose of or deal in such reproductions or "dupes."

7. **The purchaser shall not deliberately remove** the vendor's trade-mark or trade name or title from any licensed motion picture film obtained from the vendor, nor permit others to do so, but in case any title is made by purchaser, the vendor's name is to be placed thereon, provided, that in making any title by the purchaser, the vendor's trade-mark shall not be reproduced.

8. **The purchaser shall return to the vendor** (without receiving any payment therefor, except that the vendor shall pay transportation charges incident to the return of the same) on the first day of every month, commencing seven months from the first day of the month on which this agreement is executed, an equivalent amount of positive motion picture film in running feet (not purchased over twelve months before) and of the vendor's make, equal to the amount that was so purchased during the seventh month preceding the date of each such return, with the exception, however, that where any such motion pictures are destroyed or lost in transportation or otherwise, and proof satisfactory to the vendor is furnished as to such destruction or loss, the vendor shall deduct the amount so destroyed or lost from the amount to be returned.

9. **The purchaser shall not rent out licensed motion pictures** below the minimum rental schedule above set forth, or any substitute or substitutes therefor, which may be regularly adopted by the vendor, and of which the purchaser shall have notice.

10. **The purchaser shall not offer any inducements or concessions** in the form of premiums or rebates or furnish to the exhibitor any supplies or merchandise by which, either directly or indirectly, the licensed motion pictures will in effect be rented at prices below said minimum schedule.

11. **The purchaser shall not sell, rent, loan or otherwise dispose of** any of the vendor's licensed motion pictures (however the same may have been obtained) to any person, firm or corporation in the exhibition business, who may have violated any of the terms or conditions imposed by the vendor through any of its other vendees and of which violation the present purchaser may have had notice.

12. **The purchaser shall not rent out licensed motion pictures** to any exhibitor unless a contract with said exhibitor (satisfactory in form to the vendor) is first exacted, under which the exhibitor agrees to conform to all the conditions and stipulations of the present agreement applicable to the exhibitor; and in the case of an exhibitor who may operate more than a single place of exhibition, a similar contract shall be exacted in connection with each place so operated.

13. **This agreement is personal** to and non-transferable by the purchaser.

14. **The vendor agrees** that before making sales of any licensed motion pictures to any purchaser in the United States (not including its insular territorial possessions and Alaska) it will exact from each such purchaser an agreement similar in terms to the present agreement, in order that all purchasers who may do business with the vendor will be placed in a position of exact equality.

15. **It is understood and specifically covenanted** by the purchaser that if the purchaser shall fail to faithfully keep and perform the foregoing terms and conditions of sale, or any of them, or shall fail to pay for any goods supplied by the vendor within the time prescribed for such payment, the vendor shall thereupon have the right to refuse to supply the purchaser with any further goods and shall also have the right to place the purchaser's name on an appropriate suspended list, which the vendor may publish and distribute to its customers, associates and the several licensed manufacturers under said reissued Letters Patent, and the vendor shall also have the right in such case to immediately terminate the present agreement, without prejudice to the vendor's right to sue for and recover any damages which may have been suffered by such breach or non-compliance with the terms and conditions hereof by the purchaser.

16. **It is understood that the terms and conditions of this agreement** may be changed at the option of the vendor upon sixty (60) days' written notice to the purchaser, but no such change shall be effective and binding unless duly ratified by an officer of the vendor.

PRICES OF LICENSED POSITIVE MOTION PICTURES.

List			12	cents	per	running foot.
Standing Order	1 print		11½	"	"	"
"	"	2 prints	11	"	"	"
"	"	3 prints	10½	"	"	"
"	"	5 prints	10	"	"	"
"	"	7 prints and over	9½	"	"	"

A purchaser may give a separate standing order for each of his offices.

All prints for each separate standing order will be shipped only to one office.

The price charged will be, for each office, according to the number of prints shipped to that office as per above.

The vendor will allow, on all the licensed positive motion pictures sold by vendor to the purchaser, prior to September 1, 1908, a discount of 6 per cent. off the above prices for cash remitted on delivery of goods.

A TRIBUTE TO MOVING PICTURE SHOWS.

The official investigators of the New York People's Institute and the Woman's Municipal League who set out to thoroughly examine the five-cent moving picture shows (popularly known as nickelodeons) seem to have found the unexpected and to have had the unusual fairness to acknowledge their find. Out of about six hundred such places in New York which are attended by more than three hundred thousand people every day, it was only reasonable to anticipate that a considerable portion would be open to criticism. But much to the astonishment of the investigators, as the story is told by John Collier in a recent issue of the New York Press, the objectionable specimens were discovered to be few and far between. The nickelodeons were furnishing upon the whole healthy and even educational amusement to classes which stand sorely in need of it. Many of the amateur sociologists who had long dreamed of a theater within the reach of the means of the very poor were surprised to discover that something very much resembling it had grown up unaided in these shows in which pictures take the place of scenery and actors and recitations of poems or renderings of popular songs furnish the human element. The old economic doctrine that whenever people really feel the need of a thing they take measures to obtain it for themselves never received a more striking illustration. The other truth which those who have had extensive dealings with genuine working people of the poorest class are never tired of emphasizing also received ample confirmation. The nickelodeons plainly demonstrated that it is not the industrious poor who seek for vicious recreation.

There was an enormous attendance of children at these five-cent entertainments. In an East Side public school of eighteen hundred pupils, thirteen hundred confessed to being weekly patrons of some nickelodeon or other. Incidentally the teachers complained that these pleasures tended to increase the number of truants and the proprietors of the shows did not deny the charge. The more respectable members of the fraternity expressed their willingness to keep their shows closed in school hours if there was any public demand for such restrictions.

The audiences chiefly consist of the newest Americans and their children. Scenes and adventures of travel were very popular, and the ancient threadbare fairy tales which can never be superseded delighted the younger people. At one nickelodeon the children were earnestly repeating Longfellow's Ride of Paul Revere after the reciter while the pictures flitted across the screen.

While the need of moral censorship, better exits in case of fire and stricter regard to cleanliness and ventilation was undoubtedly displayed, the general showing was a surprisingly encouraging one. It is probable that henceforth the settlement workers will endeavor to utilize the nickelodeons instead of denouncing them as enemies. Charitable and philanthropic societies are slowly learning that great principle to which the most successful of creeds has always owed a large measure of its power over the unlearned. They are being taught to work out from the things people naturally like and to which they are accustomed rather than to bewilder them with wholly unfamiliar things. There are many similar lessons awaiting those who are flexible and broad-minded enough to receive them. Those who start with the idea that because the poor like a certain form of amusement, it must necessarily be an evil one, probably do much more mischief in the world than those who merely stand aloof and leave their poorer brethren to attend to their own affairs.—N. Y. Morning Telegram.

Position of the Kleine Optical Co.

Mr. George Kleine, of the Kleine Optical Company, publishes this week in the Show World a long statement on the present crisis in the film market. The major portion of the interview is a repetition of the claims of the rival factors, Edison and Biograph, which were published in detail in our recent issues and with which our readers are familiar. The concluding part of the interview, however, in which Mr. Kleine sets forth the position of his own firm and the outlook for the exhibitor, is of vital interest, and we are indebted to the Show World for the following:

STATEMENT BY GEORGE KLEINE.

Contract with Biograph Company.

"In order to guarantee protection to buyers and users of the films marketed by the Kleine Optical Company, we have made a contract with the Biograph Company covering all of these films, and in accordance with its terms any suit that may be brought against purchasers or exhibitors for alleged infringement of the Edison film patent because of the use of our films will be defended by the Biograph Company, free of charge; and, furthermore, immunity is given against prosecution for infringement of the loop patent of the Biograph Company, to those using films licensed by the Biograph Company.

"As to the general policy of my company, it will place upon the market all desirable novelties made by the nine European manufacturers whose product we control in this country, and also films made by the Biograph Company. In addition, we shall handle films imported by Italian Cines, Williamson & Co., and Messrs. Williams, Brown & Earle.

"It shall be our purpose to exploit these films throughout the United States, making them easily available to all exhibitors, either through our various rental bureaus, or renting companies with which I am personally affiliated, as well as through any independent rental exchange that wishes to purchase these films.

Establishing New Connections.

"New connections are being established as rapidly as possible. Missouri points will be supplied with independent films from a new office in St. Louis established by the Kleine Optical Company of Missouri.

"A new rental bureau will be in operation at Birmingham, Ala., Monday, March 2. Our other rental bureaus at Seattle, Denver, Des Moines, Indianapolis, Montreal and New York are fully equipped to give the most efficient service.

"We have been in constant communication by cable, since the convention at Buffalo, with the European manufacturers whom we represent, and they have entered into the spirit of the situation in a most enthusiastic manner, promising a series of film novelties that will excel from every standpoint.

"All films that we control, and those of affiliated concerns, acting under the Biograph license, will be sold outright, without restrictions as to their use.

"The question that has become of vital importance to rental exchanges is the purchase of films. After mature consideration the Kleine Optical Company will hereafter abolish the system of standing orders for new subjects. I have long recognized that to insist upon the purchase of all new subjects, long before they are seen, or even manufactured, is an injustice to the rental exchanges, and an imposition upon the exhibitors who are compelled to use undesirable films, forming a material percentage of the total output, frequently against their will. In the early days of the exhibiting business as it now exists this could not be considered unreasonable, as the supply of subjects was limited, and every film was usable that was not obscene, extremely vulgar, or highly sensational.

Censorship Policy Followed.

"We have always followed the policy of censorship at the root, and have never imported films that could be considered objectionable from any view-point. This is due to our system of inspecting samples of every subject before our stock was shipped from Europe.

"The standing order system is oppressive also because it compels the rental exchange to accept an indefinite quantity of films, subject to great variations from week to week. No exchange, under this rule, can state in advance the total sum of its film bills—a condition which would not be tolerated in any other line of trade.

"In harmony with this position, we have decided upon a uniform price for films to all rental exchanges in good standing, irrespective of size or quantity purchased. A large exchange will have no advantage, because of heavier purchases, over the small concern.

"In view of the fact that we charge a selling price for films, we think it but just that the buyer own the goods that he has paid for, without restriction, and do not attach any conditions calling for the return of our films at the expiration of a stated period.

Purchasers May Rent Films.

"Purchasers of our films are at liberty to rent them to others, without restrictions as to rental prices, or manner of use.

"A movement has originated in Chicago among owners of nickelodeons which bids fair to spread to all large cities of the United States. These exhibitors have formed an association called the Moving Picture Theater Protective Association of Chicago, with varied objects, among them heing resistance to oppressive city ordinances, and in general to further the interests of the members.

"A forward step has been taken by this association in the matter of film rentals. A new renting exchange has been formed, called the Independent Film Exchange, incorporated under the laws of Illinois, of which I have the honor to be president.

"Reciprocal arrangements have been made by which this exchange will rent films in Chicago only to members of the Moving Picture Theater Protective Association, which will confine its rentals to the Independent Film Exchange. This system will strengthen both the exchange and the association. I am prepared to assist in the furthering of this movement throughout the United States in any city capable of supporting such an exchange.

"The activities of these exchanges are not to be confined to their home cities, the exclusive feature being applied only in the city of origin. I will be pleased to hear from owners of picture theaters in other cities, and will give information as to details of organization. The efforts of these local associations need not be confined to the rental of films, but can include united action upon any question of interest.

"Attention need hardly be drawn to the strength of such an association against all opposing interests that may be inimical.

Future of Industry Promising.

"I would say to those pessimists who are doubtful as to the future of the moving picture industry, that, in spite of the present unsettled—not to say critical—condition of affairs, the future appears to me to be more promising than ever. Case after case can be cited demonstrating the increasing interest in motography upon the part of the general public. If there were any evidence of a lessening of this public interest, I would consider the situation of serious concern.

"It should be gratifying, however, to everyone interested that public interest is growing, and the general average tone of moving picture shows is improving. So far as my observation extends, it is demonstrated that for every small store show that closes, a large moving picture theater is opened.

"I need only mention the use of Keith's theaters, in New York City, exclusively for moving picture shows, replacing vaudeville; also, the Garrick at St. Louis, the Lyric at Cleveland, the Orpheum at Chicago and the Hopkins at Louisville—all of them pretentious houses, many involving the payment of enormous rentals.

Will Improve Exhibitions.

"The introduction of moving pictures into theaters of this character must undoubtedly tend to improve the character of the exhibition, as well as enlist the patronage of a class of people who have heretofore known nothing of that branch of entertainment, having been inclined to consider this class of amusement beneath them.

"In Paris, France, the Hippodrome is to be devoted exclusively to moving pictures. This seats some 7,000 people, and will have an orchestra of 60 pieces. The films for this resort will be supplied in the main by the European manufacturers whose product will be marketed in this country under the Biograph license, and the same subjects will be available for the most humble nickelodeon in the smallest country town.

"It appears to be inevitable, much as I regret it, that there will be two factions in the motion picture field for some time to come; and that circumstances force me and the Kleine Optical Company, with which I have been identified since its inception, into a position of business opposition to many personal friends engaged in this business, for whom I have the highest regard. I can only say in conclusion that if competition becomes bitter, the conflict will be conducted, as far as we are concerned, along clean and wholesome lines, without personalities, and while our campaign may be aggressive it is unavoidable, and has been forced upon us by conditions." GEORGE KLEINE.

Trade Notes

Holyoke, Mass., Feb. 25.—Three moving picture theaters were peremptorily closed to-day by order of State Building Inspector Howes for alleged repeated violations of the statute against permitting patrons to stand in the aisles or otherwise block the exits.

The Selig Polyscope Co., 43 Peck court, Chicago, Ill., ask us to state that they will be pleased to send their Film Supplement regularly to theater managers who register a request for same. The object is to place in the hands of managers who give a lecture with their films an advance story of the plot.

NEW COMPANIES.

The Actograph Co., Manhattan. Manufacturing and deal in moving picture machines; capital, $30,000. Incorporators: A. V. Jones, H. M. Browne, New York City; H. W. Mills, Jersey City, N. J.

Happy Moments Co., Fitchburg; moving pictures; capital, $10,000. President, Louis N. Fuller; treasurer, William G. Hidden, both of Fitchburg; clerk, Timothy A. Fuller, Boston.

Bijou Co., Atlantic City, N. J.; moving pictures, songs, vaudeville and variety performances; capital, $50,000. Incorporators: Abraham D. Feigenbaum, Frank W. Gordon, George W. Bailey, Atlantic City, N. J.

Film Import & Trading Co., New York; to manufacture picture films, operate amusements; capital, $25,000. Incorporators: Charles E. Dressler, No. 16 Fort Charles Place; George F. Bauerdorf, No. 625 West End avenue, both of New York; Isaac W. Ullman, No. 555 East 141st street, the Bronx.

MOVING PICTURE HALL FOR BRONX.

Prospect avenue, in the Bronx, N. Y., is to have another amusement hall which will be devoted to moving pictures Plans have been filed for buildings, which will be erected at once, on a plot 98 x 142 feet, on the west side of Prospect avenue, about 219 feet north of Jennings street. They will consist of stores fronting in the avenue and backed by a well-appointed theater or hall having an entrance between the stores. None of the buildings will be more than one story high. They will be of brick construction.

George Keller, of No. 970 Prospect avenue, is the owner

THE LAST CALL.

Do not forget that Miles Bros.' employees hold their first annual ball on Tuesday, March 10. There will be a beautiful bevy of lady clerks, stenographers, etc., looking out for suitable partners, and a lot of fine boys looking for "fayre ladyes."

So ye come one, come ye all,
Trip fantastic at Miles' ball.

By the way, talking of Miles Bros., we note they have installed a private wire from the Western Union Telegraph Co. in their office, so that now their customers are in a still better position for quick service.

MOVING PICTURE BILL IN THE ASSEMBLY.

Among the most active of the Brooklyn Assemblymen in Albany this year is Dr. S. A. Gluck, representing the Twenty first Assembly District. Since the beginning of the present session he has introduced twenty-two bills. Several of these bills have to do with the moving picture shows on Sunday

The bill, entitled "An Act to Amend the Greater New York Charter in Relation to Licensing Moving Picture Shows," provides that it shall be unlawful to "exhibit to the public in any building, garden or grounds, concert room or other place or room within the City of New York any interlude. tragedy, comedy, opera, ballet, play, farce, minstrelsy or dancing, or any moving picture entertainment of the stage, or any part or parts therein, or any moving picture exhibition. or any equestrian, circus, or dramatic performance of jugglers, or rope dancing, or acrobats, until a license for the place of such exhibition for such purpose shall have been first had and obtained, as hereinafter provided."

This bill was, of course, aimed at objectionable shows, for, in another, also introduced by Dr. Gluck, it was provided that public entertainments to be rendered on Sunday under the auspices of and for the benefit of a religious, charitable, educational or benevolent society or institution, provided such entertainments be confined to sacred concerts, opera singing, monologues, musical acts and vaudeville acts, "other than laborious ones," should be regarded as lawful.

SHOW PROPRIETORS COMBINE IN ST. LOUIS, MO.

Henry Scherrer was elected president and Frank Talbot secretary of the Motion Picture Exhibitors' Association, which was organized at a called meeting at the Gayety Theater. The organization is due to the announcement of a 25 per cent. raise in the price of films, which will take effect March 2. The object of the association is to force out the small, cheap shows, where "rainstorm" or worn-out films are shown.

J. L. Randman stated that the question of raising the price of admittance had not yet been settled. The raise in the price of films itself will cause many of the smaller dealers to go out of business.

A committee of eight was appointed to visit the proprietors of the different shows and work for the interest of the association. The committee will meet again at the Gayety Theater, and the by-laws of the association will be drawn up.

At a hearing in the office of Building Commissioner Smith yesterday on the proposed ordinance regulating moving picture shows, the proprietors disagreed over the age limit, some contending for 21 years and others for 16 as the minimum for operators of machines.

BAN ON THE PICTURE MACHINE.

Phillipsburg, Kan., Feb. 15.—The City Council has met and passed a resolution fixing a tax of five dollars a day for moving picture shows and prohibiting them entirely where they cannot comply with the regulations of underwriters.

NICKELODEONS LOSE LICENSES IN SPRINGFIELD, MASS.

State Inspector J. R. Howes on January 27 ordered the closing of the Grand, Bijou and Star moving picture theaters for violation of the State law relative to allowing persons to crowd the passageways and aisles. Mr. Howes says the proprietors have been warned in the past, but Saturday the same trouble was noted and the action was accordingly taken. The action of the State inspector amounts to the revocation of the licenses of the theaters, and they will have to remain closed until new ones can be obtained.

Before new licenses can be obtained application will have to be made to the chief of the district police in Boston, and a hearing given, after which the chief may renew the license if he thinks it advisable. The proprietors of the theaters have retained Attorney Thomas J. O'Connor, who will appear before Chief Whitney, of the State police, at the State House in Boston, in the endeavor to have the order closing the houses removed. It is of interest to note that theaters can not legally sell more tickets than there are seats for patrons, and persons are not allowed to stand in the aisles or passage ways. The theaters ordinarily are not crowded, but on holi days it is evident that a larger number of patrons have been admitted than could be seated, and the aisles have been blocked to some extent.

RULES ADOPTED BY BRITISH COMPANIES TO GOVERN EXHIBITIONS.

The Canadian Government has signified its intention to introduce legislation regulating the exhibition of moving pictures. In view of this it will be of interest to know the rules which have been adopted by British fire insurance companies governing the exhibition of "animated pictures." The regulations, which apply to either the temporary or permanent use of cinematographs or similar apparatus, follow:

1. The lantern must be constructed of metal or lined with metal and asbestos.
2. An alum or water bath must be used between the condenser and the film.
3. The apparatus must be fitted with a drop shutter available in case of emergency.
4. If the film does not wind upon a reel or spool immediately after passing through the machine, a metal receptacle with a slot in the metal lid must be provided for receiving it.
5. If electric arc lights are used, the installation must be

in accordance with the usual rules, i. e., the choking coils and switch to be securely fixed on incombustible basis, preferably on a brick wall, and d. p. safety fuses to be fitted.

6. If oxyhydrogen gas is used, storage must be in metal cylinders only.

7. The use of an ether saturator is not to be permitted under any circumstances.

Position.—Preferably on an open floor with a space of at least six feet all around, railed off. If in a compartment, the compartment to be lined with fire-resisting materials. In any case no drapery or combustible hangings to be within two yards.

General.—Fire buckets to be kept filled and a damp blanket to be provided and placed close at hand.

ALL PICTURE SHOWS MUST BE LICENSED IN PHILADELPHIA.

With only a few dissenting votes, both branches of Councils have passed the ordinance ordering the licensing of moving picture shows and providing for the regular inspection of these places by the fire marshal. While the ordinance is not as restrictive as was designed by some, it nevertheless brings the nickel shows more under the direction of the Department of Public Safety and insures better protection to the public against fire and panic.

That the prompt indorsement of the ordinance, after it is signed by the mayor, will require the proprietors of many of these shows to make many changes in the manner of protecting their machines, widening aisles and enlarging exits there is no doubt, as Superintendent of Police Taylor, in his investigation of these amusement places, discovered many menaces to the safety of patrons.

Besides providing for the payment of a license fee of $100 by the proprietor of all moving picture shows, the ordinance states that the fire marshal shall be empowered to make such regulations for the conduct of the places as he deems expedient. The operator of the moving picture machines shall in the future have to pass an examination by a Board of Examiners and will have to pay a fee of five dollars.

Provisions are also made for the protection of the booth in which the machines are located. If for any violation of the clauses of the ordinance or for any other cause which may place an audience in jeopardy, the Director of the Department of Public Safety believes the moving picture shows unsafe he shall have power to close them. One hundred dollars is the fine that can be imposed for violation of the ordinance.

SHOWS MOVING PICTURES OF WYOMING BIG GAME.

Cheyenne, Wyo.—The first moving pictures of wild big game ever obtained were shown by S. N. Leek, of Jackson, Wyo., and proved entirely successful. Herds of thousands of elk were shown feeding near the camera, and mountain sheep, bear, deer, antelope, mountain lions and wolves were shown in lifelike motion. Leek is to exhibit his pictures in the East and will be accompanied by State Game Warden D. C. Newlin, of Lander, who will describe to sportsmen Wyoming's game and hunting grounds.

ROCHESTER DISCUSSES SUNDAY SHOWS.

In Special Term before Justice Foote last week argument was heard on the application of ten Rochester amusement houses for an injunction restraining the Mayor, the Commissioner of Public Safety and the Chief of Police from interfering with Sunday performances. Papers were handed up and decision was reserved.

Corporation Counsel Webb appeared for the city officials cited as defendants and J. M. O'Grady, A. E. Tuck and J. J McInerney for the theaters. Mr. O'Grady was heard first He contended that there was nothing in the statute or in the city ordinance that prohibited such performances as were given in the Rochester show houses. He said the entertainments were given entirely within the buildings and without noise or disturbance that could be noticed outside and in no way amounted to a disturbance of the public peace, or a serious interruption of the repose and religious liberty of the community. He refered to the fact that last December an order was issued by the city authorities forbidding any Sunday performances, under penalty of loss of license. If this order is continued in force, Mr. O'Grady said, the plaintiffs will suffer irreparable loss and injury. He contended that limited forms of amusement could be given on Sunday and not be a violation of the Penal Code or any city ordinance.

Corporation Counsel Webb opposed the application, first, on the ground that the Penal Code, sections 259 to 277, prohibits the giving of any public shows on Sunday. He cited the opinion of Justice Pound, in Buffalo, based upon the construction of the code, from which he reached the conclusion that all public shows are prohibited on Sunday.

Mr. Webb also cited the city ordinance relating to licensed occupations, which he held had the same force within the corporate limits of the city as a statute passed by the Legislature itself. He said that this made the Rochester case even stronger than that in Buffalo.

A third point was that a court of equity will not restrain municipal officers from enforcing a city ordinance. An opinion of Justice Herrick was cited, in which it was said: "Whether the ordinance is a valid one is a question of law and not of equity; and while courts of equity may determine questions of law, as incident to a proceeding in equity, equitable proceedings cannot be maintained for the sole or principal purpose of determining such questions."

Mr. Webb said that there seemed to be a determination on the part of the plaintiffs in these actions to commit an act prohibited by the penal statute and city ordinance. If there were such a transgression of law, the legal procedure would be a criminal prosecution where the guilt or innocence of the offender could be determined.

"To avoid the consequences of such an act," said Mr. Webb. "the plaintiff invokes the assistance of a court of equity to restrain public officials from enforcing the law, and this is precisely the procedure which, according to opinions of the courts, cannot be done."

NEW THEATER FOR LITTLE FALLS, N. Y.

Messrs. John E. Reardon and Casper Shults, proprietors of the Gem Theater, have concluded negotiations with R. D. Fuller for the erection of a new theater for them on Main street. Architect Carl Haug is now at work on drawing plans for a model up-to-date playhouse. It will be on the ground floor and will have an attractive city entrance with doors on each side. The inside of the theater will be 25 by 90, and every seat will be elevated. There will be a balcony and gallery and the seating capacity will be about 500. The ceiling will be of iron and the entire structure will be absolutely fireproof. Work will be commenced on the building soon and it is expected that the theater will be ready for occupancy about May 1. Messrs. Reardon and Shults will present vaudeville entertainment in connection with their moving pictures and illustrated songs. They are popular, progressive amusement providers, and their many friends will congratulate them on this evidence of their prosperity.

ACTORS ON THE FILMS.

The success of phonograph houses in recording for sale the voices of notable singers, including such individual successes as Caruso and Melba, Calve and Nordica, suggests that there is open another opportunity for the actor.

Moving pictures have taken their place among the standard entertainments of the day in which we live and make progress. They are furnishing cheap and wholesome amusement and education for the multitude. Their pictures take audiences on far tours. They show the latest in the world of invention. They amuse and very often instruct. The next step is the adaptation of the idea to the serious drama.

Many of the smaller cities of the country have small chance of seeing players of the Drew and Adams type. Plays such as "Peter Pan" and "My Wife" are a long time reaching towns of the third and fourth class. Operas seldom if ever get to the smaller cities. The moving picture machine and a pair of clever imitators ought to supply the omission. Let John Drew and his company play "My Wife" before one of the cameras, giving it exactly as presented on the stage at the Olympic. Then, when it is reproduced in Williamsburg or Kokomo, a man and a woman, rehearsed in the lines of the piece, speaking the dialogue as it is acted by the films, will complete the drama for eye and ear.

In the comic operas the tasks would be a bit more difficult, for singing voices would be required; but the expense, even for this form of the moving picture entertainment, would be trifling as compared with the cost of Marie Cahill's company or the organization playing "The Merry Widow."

At this time there is no mechanical reproduction of the best plays, but it will come, as sure as the reproduction of voices for commercial purposes came by way of the phonograph When Mark Twain had Pudd'n Head Wilson use the thumb print in detective work there was no Bertillon system, but the lines of the thumb are now important in the tracing and recording of criminals.—St. Louis Times.

NEW RULE OF THE MASSACHUSETTS DISTRICT POLICE IN REGARD TO MOVING PICTURE MACHINES.

The Massachuseetts District Police has promulgated new rules and regulations governing the operation of moving picture machines. In view of the fact that these machines have recently caused considerable loss and have always caused underwriters considerable concern, the rules are of sufficient importance to be printed at same length:

No moving picture exhibition will be allowed in any room or building until a license from the Chief of the District Police, or a certificate from an inspector of factories and public buildings, has been obtained for said room or building except that, in the city of Boston, the license, certificate or permit for the room or building and exhibition, is to be issued by the person or persons duly authorized to issue said license, certificate or permit.

The machine must be placed in a booth or enclosure approved by an inspector of factories and public buildings, and in which the said inspector's certificate of inspection is posted in a conspicuous place. The booth or enclosure must be so located as not to obstruct any aisle or passageway or to obstruct or render dangerous any exit from the exhibition room or building, or to be liable to interference by any person in the audience. Sufficient means must be provided to allow the operator safe and convenient entry to and exit from the booth or enclosure, and to enable him to quickly and safely use the fire extinguishing apparatus, and to safely work from the outside of the booth or enclosure in case of fire or accident.

The machine and support upon which the machine rests, and the rheostat and its support, must be securely fastened to the floor, and no part shall come in contact with wood or any inflammable or combustible material.

Any change in mechanism, or alteration of any moving picture machine after it has been approved and tagged by an inspector of factories and public buildings, will be cause for removal of the tag and condemnation of the machine. The removal of the inspector's tag will be cause for condemnation and prohibition of its use.

No inflammable or combustible curtain or enclosure will be allowed around the machine or rheostat. Where wires for conveying electricity pass into or through, or rest on any structure around the machine, ample insulation must be provided by the use of conduits, porcelain tubes or other insulating substance. The wire attachments conveying electricity must be properly insulated, and must be inspected by the operator before every operation, and the maximum voltage must not exceed 110 volts used in operating the machine. A switch for shutting off or controlling the electric current must be provided, and so placed as to be ready for instant use by the operator. If means for controlling lights in the auditorium or building are provided in the booth or enclosure, additional means must be provided near the main entrance for such control. Sufficient fuses to prevent the passage of too great an electric current must be provided and properly placed for wires conveying electricity. The arc lamp must be covered with an iron box so arranged as to catch all sparks and hot pieces of carbon, and all other lights in the booth or enclosure must be covered by a wire guard. The rheostat must be covered with perforated sheet iron or heavy wire netting of fine mesh, to prevent any metallic substance or film coming in contact with it when in operation, and must be securely fastened to the floor and properly insulated.

No water rheostat will be allowed in any booth or structure surrounding the machine, or in any part of the building in which the machine is located. A fire extinguisher of the carbonic acid gas pattern, in good working order, must be provided and located inside the booth or enclosure, ready for instant use. The films must be wound upon a metal reel incased in an iron box with a slot in the bottom only large enough to permit the film to pass through two sets of metal rollers, which must fit tightly to the film. The joints necessary in the construction of this box must be made tight without the use of solder.

The cover which admits of the placing or removing of the reel in said box must have hinges so arranged that it will at all times close tight, and be provided with a fastening to lock when closed. Under this box must be arranged a box of similar design and construction, containing a reel for the reception of the film from the box above, with a slot in top and with two sets of rollers as directly under the top box as possible; the film to be conducted from the upper magazine or box and thence into the lower magazine or box of the same construction placed as near below the focus as possible, with a metal tube or some other approved shield large enough to allow the film to pass through that tube or shield into the lower box or magazine without any friction. The film reels must be operated by a crank firmly secured to the spindle or shaft on head of the machine so there will be no possibility of its coming off. A shutter must be placed in front of the condensor so as to be instantly closed when necessary. No electric motor will be allowed with which to operate the machine. No films, pieces of films, or loose combustible or inflammable material will be allowed to remain in the booth or enclosure, unless protected by metal covering, except the films while actually being rewound or repaired. All films must be rewound or repaired in the booth or enclosure surrounding the machine, and must each be separately kept in a closed metal box made without solder. All boxes or magazines containing films must be kept closed while operating the machine. The door of the booth or enclosure containing the machine must be kept closed at all times when the machine is being operated, and sufficient ventilation must be provided to carry off any excessive heat generated.

No smoking or permitting it to be done, or matches will be allowed in the booth or enclosure surrounding the machine.

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The many advantages of renting your films from a concern in the Film Service Association.

You are assured subjects by the Manufacturers who have made the M. P. game famous, and whose films it is impossible to do without to make your theatre successful, and it costs no more for first-class service than formerly.

Pay no attention to the sorehead, knocker, or junk film exchanges, they are hanging themselves and dying fast.

We all start on the road to success March 2d, get in the band wagon and come along, and be happy forever.

Only the pests and six for ten men will stay out.

Any business will get undesirable customers unless regulated, unfortunately a great many have crept into the M. P. business, but they will now have to make good or get out.

You can get anything you want in Pittsburg, Pa., Des Moines, Ia., or Rochester, N. Y.

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BEWARE

of the Exchanges offering you First Run Films.

Some Exchanges have purchased the surplus stock of the manufacturers, which the manufacturers have had on their shelf from five to eight months, and you have used every subject they have purchased.

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Foreign News and Notes.

The electrical firm of John Wenskus, Berlin, S. W., Limmerstrasse 9, has invented a new machine for singing, talking and moving pictures. A perfect synchronism between the cinematograph and the talking machine, independent of distance, is the result of a long series of experiments. The machine is easy to handle and can be installed by any mechanic.

THE CINEMATOGRAPH IN CHINA.

China is, certainly, the most inaccessible country in the world in which to introduce European civilization and progress. But it is now a fact that the cinematograph in its victorious trip the world round even got a foothold here. From Brussels started some time ago an expert with machines and films for Peking, the huge capital of the imperial East, and it is reported that he has met with quite a success, obtaining permission to exhibit his pictures at the imperial court. The empress expressed great interest in the subject and she was of the opinion that the cinematograph would be of quite an influence as an educator for the Chinese people, giving them an opportunity to study American and European conditions in industry and social life.

THE CINEMATOGRAPH IN THE SERVICE OF INDUSTRY.

Our Italian contemporary, "la Rivista Fone-Cinematografica," informs us that Italian capitalists have constituted a society with a purpose of promoting advertising by the cinematograph. The representatives of this society have visited the largest firms—the manufacturing as well as the commercial—offering their administrators to make cinematographic reproductions of their establishments, plants, stores, etc. The views obtained in this way will be exhibited in the electric theaters all through Italy and foreign countries.

The purpose of this kind of advertising is plain. The object is to make the Italian industry—so unjustly slandered—known as it really is in Italy as well as in other countries. It will show that the big establishments in Turin, the shipbuilding of Livourne, and the iron-works of Elba, rival those in France and Germany.

The "Rivista-Fono-Cinematografica" adds that several of the leading firms, with eagerness, have taken up the propositions of the society and that now the most important film manufacturers in Italy are busy reproducing these pictures of commercial and industrial life.

VITAGRAPH CO. TO PRINT IN PARIS.

With the idea of relieving their American factories, and to ensure that film buyers in Europe shall obtain film supplies with the least possible delay, the Vitagraph Co. will immediately open a factory in Paris, at which Vitagraph films for sale in European countries will in future be produced. Mr. A. E. Smith is, at the moment of writing, in Paris supervising the installation of the necessary machinery in a building which has been secured close to the company's present offices, in the Rue St. Cecile, and we understand that it will be a matter of a few weeks only before the first products of the Paris works are offered to buyers in England and the other countries which it is intended to supply.

This move, we are told by Mr. G. H. Smith, of the English office, has been rendered necessary partly by the fact that the demand for films from America alone is sufficient to keep the factories of the company there going at full pressure, and partly because of the time taken for goods to reach London from New York. The latter circumstance occasionally led to business being lost, said Mr. Smith, for when the stock of a particularly good subject had been exhausted it was three weeks before further copies could be obtained, and, though orders for a dozen copies might have been given the showmen could not afford to wait this time for them to be filled, while the subject was perhaps being utilized by competitors in the same district. The new factory will obviate this loss, for it will be possible to obtain subjects from Paris in one or two days. The new factory is not intended, at present at least, for the production of new films, but will print from American negatives, and with the advantage of a climate particularly favorable to photographic work there is no doubt that it will keep up the standard set by the parent house.

It hardly seems possible, however, that the management of the new branch will be able to long resist the temptation of the Paris sunshine, and it should be merely a matter of time

before French Vitagraph subjects are placed on the market. The opening of the Paris factory is likely, we understand, to be only the first of a series of steps to be takeen by this company to keep abreast of the developments of the film business, and others will be recorded here in due course.—Kinematograph Weekly.

CORRESPONDENCE.

TRADE CONDITIONS IN THE ANTIPODES.

Sydney, New South Wales, Jan. 21, 1908.

Publishers The Moving Picture World:

Gentlemen:—By the mail just in I have received several copies of the World, and as I am not now in the moving picture business I have given them to those who are in the game. If you will mail me some more copies, I will do all I can to get the paper in circulation over here.

For many years after Lumiere came out to this part of the world and exploited his cinematograph, the moving picture business fell off to nil, and lay dormant for some years, just the same as the phonograph did, then it took a move and now it is booming, and there is one firm that is filling the Glaciarium nightly with a show of the very latest, weekly changed programme, and when I tell you that it will seat 4,500 people it will give you some idea of what he is doing. Then there is the Queen's Hall London Bio-Tableaux, that is run by Mr. Clement Mason, and the American Picturescope Company, at the Victoria Hall, besides the Oxford Theater and the Alhambra and other places, such as Wonderland City, Mr. Harry Rickards Tivoli, Mr. Clay's Standard Theater Company, and the St. George's Hall at Newtown, and all doing well. There is a good scope for your paper over here, and there is no reason in the world why you should not have at least a hundred or more subscribers in this part of the world.

Mr. C. Spencer will open the Lyceum Hall in about two weeks. This will be one of the largest halls in the city, and will seat several thousand. It was formerly the Lyceum Theater, but a very wealthy religious crank bought it, and gave it over to the Methodist Church, and they have torn out all things of an ungodly nature and made it into a fine hall, with no semblance of a theater, and now it is to be run with a picture show, and all films must pass the censorship of the cranks that have the running of the hall. So, of course, it will be strictly a good show, with nothing of anything but a highly diverting and educating nature to be shown. If they would only let the hall for entertainments and not put the censorship on to just what any one that rents it shall do, and what they shall not do, there would be a splendid chance for them to make good interest on the capital invested, but in their hands they want it a sort of prayer meeting show, and that does not go down with the masses.

Mr. T. J. West, the proprietor of the show now running at the Glaciarium, will run his show until the skating season opens, when the floor will be flooded and frozen, and ice skating will be in order there for the Winter and late into the Spring. Of course, you must not think it is Winter in this part of the world now, for the thermometer was only 108 degrees in the shade yesterday, and it has been monkeying round that point for the past week or more. Our Winter is at the Fourth of July time, when we get our coldest weather, and yet we never get a frost in this city, so you see we don't have to go out and shovel the snow off the sidewalks, as we never get any snow, and I think that it is safe to say, that there is not a day in the year here when you cannot get strawberries and cream if you wish. People sit in the theaters here when in New York they would have them closed up, and the people away for their holidays. I am now writing with the thermometer at 80 degrees and a beautiful breeze blowing, and yet it is not hot to speak of, so you can just fancy a person standing over an arc light on a night like this and also during the day at such a temperature as I have just told you of.

I have neither the time or the list by me to send you now, but I will try and send you as complete a list as I possibly can by the next mail. The film dealers here are: The National Phonograph Company, 340 Kent street; Pathe Freres, Pitt street; Osborne & Jerdan, Ltd., 393 George street; Baker & Rouse Proprietary, Ltd., 373 and 375 George street; Harrington & Co., Ltd., George street; The Clement Mason Trading Company, Ltd., "Queen's Hall," Pitt street, and The Universal Supply Company, Young's Chambers, corner Park and

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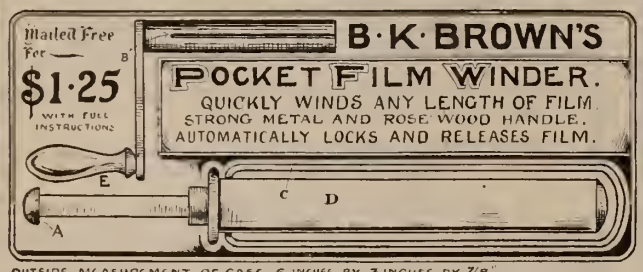

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WRITE FOR CATALOGUE

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Pitt street. They are right up to date with the exception of the first named, and they are too slow for this part of the world, otherwise they would have a big stock of their products at all times in stock, but I am told by those in the trade that they do not cater at all for this branch of the trade, as they should do. Talking machines they have large stocks of, and also records, and neglect the moving picture part of the trade. Instruments of torture like talking machines come in to this part of the world free, and all that pertains to them, while the moving picture machine and films, which are educational, are taxed from foreign countries thirty per cent., and, if British, let in at twenty-five per cent. ad valorem. I would tax the talking machines two hundred per cent., if I had my way, in fact, I would prohibit them, as they are getting to be a nuisance and a curse. They have got as common as pigs' tracks, and you can not go anywhere that you don't hear them with their nasal twang and tinny sound, till they make life almost unbearable. I would not take the finest one ever made as a gift and make it part of the bargain that I must play it once a day as long as I had it.

There is also much room for improvement in the moving picture film, especially in regard to those films that teach the young mind deeds of violence or lewdness, and they are shown all too frequently. It is a fact that several cases of young people engaging in the highwaymen's business can be directly traced to their seeing films of this class. The moving picture theater has in it the power for good and also the power for evil. I firmly believe that if films of this class are to be shown, that at least children under seventeen should not be permitted to see them. With best wishes I will close.

Yours very truly, WM. H. H. LANE.

THE PHENOMENAL SUCCESS OF THE MOVING PICTURE SHOW

Being a reply to the article "A Coffin for the Theatorium," by Hans Leigh

Editors Moving Picture World:

Dear Sirs:—The requiem for the theatorium published in the Moving Picture World of the 22d inst. was far too premature. The place of amusement referred to is so far from being "a dead one" that its demise can not even be forecasted by anybody who can lay claim to being a "live one." "Fads" and "fancies" are terms that have been applied to moving pictures until they have become hackneyed, but the use of them has lost force and weight for the very reason that it has never been justified. Moving pictures have never been in the class of either a fad or a fancy. Originally they were looked upon as a scientific wonder, then they became a means of entertainment that attracted great attention owing to the apparent mysterious method by which pictures showing animated forms were produced; for some time the public went to see the pictures chiefly to see the figures in them move with lifelike action, and not on account of any photographic art or realism in action, so far as the picture as a whole was concerned. The people did not go to see them because it was a fad or a fancy, but because they were curiously aroused and were intensely interested in seeing for themselves that science had, to all intents and purposes, put life into the figures portrayed upon a canvas curtain.

The writer who would believe that the theatorium is a thing of the past, or is about to become, cites the career of the bicycle and of ping pong in support of his theory. Like the theatorium, he says, they were crazes, fads, fashions. By the citations he weakens his argument for the reason that the game of ping pong never classed with either the bicycle or the moving pictures. As a game it met the fate of all shallow fads. While the bicycle was a fad, it was also a commodity of travel, and its popularity did not wane until it was forced by some better substitutes, the chief of these being the motor cycle and the automobile. Those who could afford it, adopted the latter and gradually the bicycle was declared to be no longer the fashion. It is still in use, however, so much so, that hundreds of thousands were sold during the past year, but, of course, the constant extension of electric and trolley lines is gradually forcing them out of use. To an extent it is fair to compare the bicycle with the moving pictures, but on a theory of extinction a comparison fails for the reason that formidable rivals are in the field, and have been for some time against the bicycle. As a source of pleasures, usefulness and accommodation, it is and can be supplanted in many ways, but there is not the remotest indication of the appearance of anything that can give the public as cheap and wholesome, and at the same time as instructive an entertainment as the moving pictures do, and so long as these pictures remain without a competitor, so much longer will the life of the theatorium be protracted.

Were it not for the fact that the writer is interested in the theatoriums the article commented upon would not have been given the attention it receives here. The writer of the article referred to is an acknowledged theatrical manager, and for this reason his opinions as bearing upon the present and future prospects of moving picture enterprises must be taken with a liberal allowance of salt. It is but fair that the public should know the truth and the effects of publications made either through ignorance of the facts, or with an ulterior motive in view, should be counteracted. Ever since the moving pictures gained their place in the amusement field, they have been a thorn in the side of the theatrical profession, and no opportunity to attack and depreciate them has been overlooked. From one standpoint this course has been justified by the plea of self-preservation. The vaudeville actor saw the pictures taking fifteen or twenty minutes of his time on the programmes in all the vaudeville theaters of the country, and that naturally resulted in one less regular act being required in each place. As the pictures grew in popularity, hundreds of managers made big reductions in their salary lists by putting the pictures on their programmes two or three times.

Up to this period the managers of the vaudeville had no complaints to make against the moving pictures. They were looked upon as excellent substitutes and great money savers, but when the five-cent theater rage set in the managers sat up and took notice. Store shows crowded about them and took dimes and half dimes that in all probability would have passed through the box office windows of the regular theater if the conditions were different. It became a matter of self-preservation with the managers then, and it was not until then that the real campaign to prejudice the public against moving pictures began, because the vaudeville actors did not have the means and sources, financially and otherwise to wage the issues that the managers had. It is quite true that in recent months there have been many moving pictures produced that have fallen far short of the mark in point of merit, but the attacks that have been made upon the productions as a whole have never been justified and they have been made with ulterior motives. The writer has made this argument before and has been ridiculed for attempting to place moving pictures as a successful competitor of straight vaudeville. Be that as it may, the fact remains that hundreds of vaudeville houses are being turned into moving picture places, two of the latest being Keith & Proctor houses in New York City that have been homes for vaudeville for many years. In the face of this, how can any one look upon the theatorium as defunct, or even a hopeless invalid? Some people have argued that these transformations are only experiments. Accepting these versions as correct, we must also admit that the experiments sustain the pictures in all positions, for the promoters have stated that while the reduced prices have cut the box office receipts in half, the pictures have cut down the expenses from about $3,000 per week to about $200 per week. It is but fair to assume that if there was anything in existence or within the possibility of reach that the vaudeville managers could have secured to compete successfully with moving pictures they would have done so and the course taken by the managers who have transformed their theater is sufficient refutation of the indiscriminate charges that the products of the moving picture manufacturers are steadily becoming inferior.

This line of argument leads to the contention that the recent action of some of the picture manufacturers is fully justified if for no other reason than self-preservation against inferior productions. It will keep the manufacturing within legitimate lines and thwart the idiotic efforts of would-be makers of films who know as much about what should be done and what the people want as a puddler knows about adjusting the parts of a watch. The fault has not been with the manufacturer who has been serious in his undertaking. The up-start man has done the mischief—the short-sighted man who looked upon moving pictures as a craze and conceived the idea that cheapness and rapidity of production would bring him a fortune before the craze would die out. The result has been a justifiable condemnation of many productions and the opening of the gate for unjustifiable injury to many productions of merit, for the reason that not one person in a hundred forming an audience pays any attention to the trade-mark or name of the maker on films, and the odium for bad productions has been cast upon the manufacturers as a whole. Up to the time it was found that the popularity of the pictures as a whole was too deeply rooted to be effectually disturbed, this was a formidable weapon in the hands of those who sought to kill the pictures, but are now nursing them back to renewed life. The manufacturers have been in the same position as the exhibitors. Pirates and

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Three weeks ago $25 a week for seven changes of film was considered good money, but all at once the Exchanges of Chicago have a hard luck story and say they must have $102 for the same service. (New film, anything under eight days; old film, $65 a week.)

Would I sit calmly by and see myself, with 75 per cent. of other Chicago exhibitors, put out of business? I guess not.

Three days at the above price, then Yours Truly had 100 reels of good, new film in our vault, and 30 of the best theaters in Chicago with us to sink or swim. "SINK," says the big combination. "We will fix you when you come back. You can't get films," and a lot of "put you out of business" talk.

In the meantime we are not asleep. As a result, this is what we have accomplished so far: $30,000 of brand new film, choice subjects of 17 manufacturers, makes that you have never seen or heard of. WHY? Because the price was too high for the greedy renters. They can't get them now, as they have agreed not to buy from manufacturers outside of the so-called Big Combination of Seven.

Did the Exchange tell you that the price is to be higher March 1? Nix! He waited until you had started on your new week, then gently gave you the "hot air stuff," at least in hundreds of cases. Then he tells you to get in line; be a good fellow; there is but one price, and the Independent can't exist, etc. Would they pay any attention to us at first? Yes, by giving us the "ha-ha." You can't do business. "Where will you get the pictures?" Watch them fall in price. Watch them break away. Could you get a bunch of hold-ups to stick together? I guess not. They say we are fly-by-night or scab renters. I'd rather be either than a hold-up.

Oh, Lordy! What a chance to talk, and what things we might say, and what a chance we have given them to talk. Watch it come back. It will interest you. Against us are 120 rental exchanges, and only one with nerve enough to go it independent—George Kleine, the "Napoleon of the Moving Picture Industry," of the Kleine Optical Co., 52 State St., Chicago, who has joined forces with us.

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As to the Edison injunction talk, just take a peek at the Biograph or Kleine Optical Co. advertisement in this issue, and they go. You don't have to submit to the hold-up. We are with you and will protect your interests, backed by 17 manufacturers.

If you haven't time to call, drop us a postal or wire for further particulars.

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The Good Luck of a Souse..445 ft.
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Bakers in Trouble.....365 ft.
Delirium in a Studio.....302 ft.

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A Workman's Honor.....688 ft.
The Mattress.....475 ft.
A Statue on a Spree.....475 ft.
A New Way of Traveling.....360 ft.
Betrayed by One's Feet.....262 ft.
The Mummy.....344 ft.
Only Thoughtlessness.....262 ft.
Northern Venice.....606 ft.
That Mother-in-Law Is a Bore.311 ft.
The Explosive Calf.....377 ft.
A Bewitching Woman.....590 ft.
Pierrot's Jealousy.....492 ft.
Unlucky Old Flirt.....459 ft.
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Troubles of a Grass Widower.639 ft.
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pikers have infested both branches to the detriment of the deserving investors and promoters.

There is another plea that can be made for the deserving manufacturer. He is not infallible. He cannot at all times produce subjects that will successfully withstand the criticism of all people. All minds are not alike, and the construction of a plot, its staging and acting cannot at all times be calculated with a nicety to meet with universal approval. Some people will condemn some of the cleanest and best comedy as silly, a fairly good dramatic production as trash, and almost every attempt in the tragic line as a waste of time. When a production is crude in construction and poor in photographic quality, or one or the other, criticism cannot be complained of, but where effort and merit are shown there should be some consideration. Moving pictures are like plays and actors, and a fair census will show, in proportion, that picture failures have been much less in number than those recorded against plays and players. In view of the short space of time in which the pictures have made such rapid growth and the great strain put upon the producers by the abnormal demand, the results as a whole have been far more satisfactory and worthy of commendation than most critics are disposed to admit. Give the pictures a fair field and they will continue to make good. They are practically in their infancy, and time will show it. As a staff writer in the New York World stated in a recent issue: "Shrewd showmen say the business (moving pictures) is just begun, so good-bye, Uncle Tom." This is certainly a compliment to the pictures. "Uncle Tom's Cabin" has an enviable reputation among the showmen in more than one sense.

EDWARD S. CLARK.

FAIR PLAY DESIRED.

Pittsburg, Pa., March 2, 1908.

Editors Moving Picture World:

Dear Sirs—Knowing that the Moving Picture World is an independent paper with a voice of its own, we are enclosing herewith a copy of a letter which we have this day sent to the Film Service Association, showing partiality in giving information to a certain concern before it was received by other members of the Association; giving ample time to the said concern to send this information out to their customers, thereby not giving us an equal chance of holding accounts which we have lost due to the Association prices.

We are members of the Association, but should these methods continue, we do not think we will remain so, as we believe we have as good a right to all information as any officer of the Association, and we are not the only exchange in this city who is complaining in this matter.

We thank you for past courtesies and we trust you will give this letter the attention which you think it deserves.

Very respectfully,

FORT PITT FILM AND SUPPLY CO., INC.

Copy of Letter.

March 2, 1908.

Film Service Association, 15 William street, New York, N. Y.:

Gentlemen—Your new minimum rental schedule received this day. As a member of the Association, we notified our customers of the Association prices, without having any knowledge that there would be a change made in same. We also sent out last week the Association contracts. This morning we received several long-distance calls from Ohio, West Virginia and Indiana, advising that they did not understand our method of doing business, as we were charging higher rates than other members of the Association, and they claimed to have received letters from the ——— ——— ——— ——— ——— Saturday and yesterday, giving notification of the new schedule of prices, and from the circular letter which they sent out, it would seem that they knew that this would take effect, and that they had not notified their customers of the first Association prices.

We more than appreciate the action you have taken in allowing this concern, due to the fact that they are officers of the Association, to have this information before other members of the Association, but we think this is a very bad move, and we are not the only ones who understand this matter, as there are several others and there will be still more hear of it shortly.

If this is going to be a legitimate Association, we wish to remain members of it, otherwise we shall act accordingly, as we think we are entitled to the same privileges as other members of the Association. Very respectfully,

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Send us $1.00 and we will send them C. O. D. for the balance, subject to examination. We also rent song slides and descriptive scenery sets for lecturing purposes at $1.00 per set per week. deposit $2.00, half on each set.

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Film Review.

The Yellow Peril is a Biograph production. With the family of Mr. Phlipp there is employed that wrecker of domestic serenity, a pretty French maid, whose trim figure and cherry lips are simply irresistible. This is all very fine for Phlipp, who is wont to bask in the radiance of her smiles and to sip the honey from her rose-leaved lips. But, alas! his bliss is short-lived, for the perspicacious Mrs. Phlipp grows suspicious and surprises the erring couple in an osculatory diversion. The meretricious maiden is put to flight, and the sinful Phlipp is assailed with most vociferous vituperative verbosity. Storm after storm of opprobrium is hurled at him until with vermiculation his restrained rage bursts forth and he takes his spite, not by "kicking the cat," but by smashing everything at hand. The wife, meanwhile, has gone to the newspaper office to advertise for a Chinese servant—malum in se. The Confucian arrives, is put to work, and then the fun begins. His services in the library are dispensed with by the irate husband. Next he visits the dining-room, where a globe of live goldfish excites an appetite which he proceeds to appease. He has devoured several when his piscatorial pleasure is interrupted by the housekeeper, who drags him around the room by his queue, almost pulling it from his cranium. Now, the affairs gastronomic are presided over by a lady who answers to the name of Bridget, is of pronounced Hibernian proclivities, and has a strong aversion for anything yellow. What happens when she meets the Chink throws the "Monkey and Parrot" story into gossamer oblivion. They get along so nicely together—haud multum. He resents Bridget's sangfroid with a mouthful of water, spraying her visage as he would a shirt-front. Oh, fury! "Going down?" The Chink does—down the airshaft by way of the window, taking the sash with him, propelled by Bridget. There is a tacit understanding between Bridget and the Cop, so he makes his usual call and is being regaled with hot mince pie and coffee, when the saffron individual returns with a rat in a trap. At the right of the rat the muliebrity of Bridget asserts itself and up on a chair she leaps in terror, while the Cop fans the Chink, who drops the trap. The commotion brings the household to the kitchen in alarm. At the sight of the rat the women mount the table and chairs, while the Cop, hero of the occasion, throws the rattrap through the window, and peace again reigns. All this while there has been reposing within the incandesent walls of the gas range oven, a large succulent turkey, which during the hubbub is quite forgotten, and when the oven door is opened, there is smoke, nothing but smoke, which ends our story typically, as with many seemingly good schemes, this Chinese servant idea ends in smoke, and the Chink, like Othello, finds his occupation gone.

Playmates (Edison), an attractive story and well told in the following scenes:

At Luncheon: The little girl and her dog—The latter dressed—A pipe in his mouth—The mother and nurse appear—They propose a meal for the girl and her playmate—Both eat very quickly—The child becomes ill—The dog leaves to inform the mother of the mishap.

Fidelity: He immediately returns to his playmate—Remains by her side until mother and nurse arrive—The child is gently removed from the room.

A Silent Prayer: The child is put to bed—A physician summoned—The dog climbs into the bed beside the sick girl—The father and doctor arrive—The latter insists upon the dog being removed from the child's side—The doctor prescribes for the patient—Has little hope for her recovery—Her playmate comes in silently and assumes an attitude of prayer by the bedside, which is quickly followed by the child's mother, and all others present bow their heads.

The Answer: The little girl is able to be up—Her faithful dog beside her—She quickly recovers from the illness and is again with her faithful companion.

Pathe's productions are:

The Explosive Calf.—Two countrymen go to market and purchase a calf which they carry off under their arms between them. They go to a cafe with it and begin filling themselves with liquor. In a short while they are beyond control and they make their way home from the cafe, still holding on to the calf. They go from one place to another, meantime scaring the animal so that it refuses to move for them and they must carry it on their shoulders. In this manner they attempt to board a car, but they are shoved off. By this time they are pretty well filled and they insists upon pouring some liquor down the calf's throat. But at one cafe they are compelled to leave the animal outside, and when they do this an urchin steals it and substitutes in its place an air-filled bladder resembling a calf. When the countrymen emerge they take the thing by a string and it floats along with them. When they seat themselves for another drink the effigy rises in the air and one of the men climbs a ladder to bring it down to earth. They finally reach home with unsteady gait, and as they fall into the house one of them sits down on the calf and the bladder bursts. The discovery of their loss brings them to their senses.

That Mother-in-Law Is a Bore.—A henpecked individual whose mother-in-law is his perpetual guest, is left alone at home when his wife goes away. As soon as she is gone her mother undertakes to run the house, including the husband, and she does. He becomes ill and she forces him to steam his swollen face dangerously close to a basin of boiling water until he drops exhausted from the pain. Not content, she inflicts further tortures on him, with the result that when she leaves the room for a moment he plans his escape from the house, the doors of which she had locked. He pens a note to a friend of his asking him to dress himself in clothing just like his own, and a servant delivers the missive. In a short while the faithful friend is on the scene, and it is difficult to tell one from the other. There is a little explanation, and the henpecked husband makes his departure, and the friend is left to his fate. He soon becomes acquainted with its character, too, for the mother-in-law, unaware of the substitution, resumes her violent tactics and he suffers a terrible ordeal. He races all over the house seeking relief,

and finally attempts to jump from a window, but she reaches the spot in time and beats him back with a stick. At last, a mass of bandages and bruises, he throws himself into a chair in despair. Now the husband and wife return and matters become straightened out. Hubby attempts to make explanations to his friend, but the latter will not listen, for sympathy does not ease pain.

Northern Venice.—Life in the city of rivers is here depicted, the first being a view of St. Omer. The ease with which the inhabitants conduct ordinary activities in their boats is next shown, one phase being a funeral. The mourners are seen following the coffin, which is placed in a flat-boat, into which they follow it, together with the priests. Harvest time is pictured, the crop being taken on the big flat-boats to the storage rooms. The work of a typical Venetian drawbridge is seen, boats with cattle and other cargoes passing under it. An old couple with a load of household goods and farm products depart from their home and head down stream for the market. A little excitement is furnished when they collide with another boat, and the entire load with the occupants is dumped into the water.

Only Thoughtlessness.—To an elderly couple the mail carrier brings a letter from a friend, informing them of a death in the family; they express their grief mutually and immediately prepare to offer their sympathies. Another letter is brought them, however, and this informs them of a betrothal. Now the scene changes to the home of the mourners, where they are receiving condolences They open many letters from friends and are pleased with the sincere expressions until they come to one in which the writer congratulates them. They are stunned and inflamed with rage, and resolve to have further explanation of the outrage. The next scene shows the engaged couple spooning in the parlor, and they receive letters of congratulation. But they become enraged and infuriated when in one the writers, our elderly couple, offer them sympathy and condolence. The young people immediately dash out and are soon at the house. Here they meet the bereaved couple, and marching into the house the quartet administer a sound beating to the two. But when they stop for a moment notes are compared and it is found that the envelopes were changed by mistake.

The Mummy.—Reading that a certain dealer has an ancient Egyptian mummy for sale, an antique professor goes out to inspect the curio. It meets with his satisfaction and he purchases it. He begins to carry the thing home, and meets with quite a little trouble; but his will makes the way and he reaches his room safely. Anxious to begin his investigations, he sheds his coat quickly, rolls up his sleeves, and taking his huge carving knife in hand begins to cut the mummy up. His old landlady passes by and sees her boarder at his peculiar work; he is so engrossed in his task that he does not see her, and she, catching a glimpse of the human form, runs out in alarm. With the cry that a man is being cut up in her house, she summons the butcher, the baker, the grocer and a score of women, who follow in wonder. The entire crowd goes to a police station and they summon the chief and the whole force. Now the army marches into the house, where, cautiously, they climb the stairs. One brave fellow opens the door and the whole mob soon cluster about the sarcophagus. But their alarm turns to naught when they see that it is only a mummy, and they depart in laughter. In the last view the professor is showing the old woman what's in a mummy.

Betrayed by One's Feet.—The film shows only the lower limbs of the actors. Judging by the first feet that appear their owner is a newsboy, and those of his customers soon crowd the scene. The jostling of an old lady by two crooks and the stealing of the purse is next shown, and the appearance of four uniformed legs which tramp in unison tell that two officers are on the spot. A little comedy in which figure a boy, a hat and a rock is next enacted, after which the cigar stump picker is seen at work. The last view shows the lower proportions of the passengers in a car, where a big fellow wedges himself in comically between two frail little women The expressions of the feet show the feelings of their owners.

A New Way of Traveling.—Two grotesquely costumed Orientals seem to be coaxing a clumsy looking Chinese damsel to take a trip with them. The equipage proposed is a queer barrel and when she finally raises her unshapely self from the floor she crawls into it, while the two men mount the cask a-straddle. It promptly moves upward, and the next view shows them in mid-air. They sail around among the planets, which assume all manner of weird forms, the men managing to retain secure positions until suddenly a storm hits them and the curious craft goes hurtling through space; down it goes, through lightning, until it splashes into the sea and strikes the bottom. The damsel crawls out and all three become witnesses of marvelous subaqueous occurrences. A huge starfish is seen, with human heads on each point. and subterranean fungi and other growths keep moving before them in a bewildering maze. Again and again they view wonderful evolutions in which figure all manner of imps and water nymphs. This performance over, the trio once more take possession of their barrel and an upward tide carries their submarine air-ship to the surface. Here the men find that the girl had swallowed several gallons of water. They immediately adjust a pump to her mouth and her inflated diaphragm begins to give way to rhythmic spurts of water. The trio then embark on the barrel once more and fly home.

A Statue on a Spree.—The meeting of the town board is shown, where the members are trying to decide upon an appropriate pose for a statue of a distinguished citizen. They finally decide upon one, and a committee is chosen to go to the sculptor and order the figure. Arrived at the studio they explain their wants to the artist, and deposit a sum of money with him for good faith. Apparently the sum is a big one for the sculptor, for as soon as the august committee is gone, he summons his friends and they

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ESTABLISHED 1894 (Opposite Adams House)

go out to "blow it in." They go to a resort and soon wines are flowing riotously, the statue being entirely forgotten. But in the next scene, his money gone, the sculptor receives a letter reminding him that the unveiling takes place the next day, and he has not even enough to buy material.

Now a friend of his, a funny little fellow, hits upon a scheme to help his pal out. He will be the statue. He dresses up in white just as he knows the figure will look, and his friend determines to try it. They build a pedestal, he stands upon it, and thus is he transferred to a wagon, covered up. The bogus figure is taken to the public square, where 'mid the speechmaking, band playing, cheering, etc., the mayor unveils it, revealing the nervy fellow in white in a pose resembling Dr. Munyon's. The townsfolk fall into line and march to the hall, where a great feast is spread, with the sculptor as the guest of honor. During the festivities, however, the artist conceals a bottle and a loaf of bread and manages to sneak out to his friend. He leaves the stuff with him and steals back to the banquet Left alone with the liquor, the statue loses its pose and begins to drink; the fellow is soon hopelessly intoxicated and staggers from the pedestal. He keeps on drinking as he staggers through the town and frightens inhabitants, who flee at the sight of what they think is their beloved citizen's ghost. With bottle glued to his lips, however, the soused figure heads for the banquet hall, and arriving here he jumps on the table and upsets the entire affair.

The Mattress.—Finding much difficulty with his bed, a fellow goes out and purchases a new mattress. He carries it along only a short distance when he becomes involved in a brawl, and the mattress falls on a legless cripple, who wheels himself along in a little wagon. When he is covered by the mattress he makes pretty good speed, and the result is a long chase, after which the man regains his property and the cripple is arrested. The purchaser now hails a cab and he seats himself in it; but when it has gone a short distance the vehicle parts itself in half, and he is left sitting in his seat; but he places the mattress there instead and pulls the affair to his home. Here he attempts to get in the door with it but is unable to do so, and finally hits upon a scheme. He goes up to his window, fastens a pulley in the top and is soon hauling the mattress up with a rope. It is quite near the top when the rope parts and the mattress falls on top of two policemen who happen to be there. On recovering their feet they seize the rope and pull the fellow down upon themselves, after which they march him off to the police station.

A Workman's Honor.—It being pay day, a laborer goes with his cronies to a drinking place, where they all make merry. He is seated there with some questionable characters apparently, for his wife enters and tries to persuade him to go home, but he refuses, and she leaves him there.

Now, very much intoxicated, he staggers from the place, and going to a neighboring lonely park seats himself on a bench and falls asleep. The fellow who had been sitting at the table turns out to be a highwayman, who now lays for a victim near this bench. A gentleman passes along and he jumps out at him, sticking a dagger in his back. He robs the man and places the empty wallet in the pocket of the sleeping laborer. Two policemen who now happen by discover the crime, and awakening the sleeping man, march him off as a suspect, at the same time carrying the corpse to the police station. The laborer upon being searched is immediately placed under arrest, because of the wallet which is found upon him; his wife is sent for, and she pleads for him, but it is of no avail, for the evidence is incriminating; but she resolves to vindicate him.

The next scene shows the wife passing a saloon, and from this place she sees issuing the man who was with her husband on the night of the murder; she conceals herself as he passes her and then she follows him. Far out of the city to a deserted section he goes and soon enters an old hut. Before following him, however, the woman sends a boy for the police, and they accompany her down. Here, as they lie in wait, they see the man, drunk beyond control, telling his companions about how he killed a man. This is enough, and in another second there is a sharp scuffle, which results in the capture of the murderer. Of course the suspect is allowed to go free, the murderer is imprisoned and the workman goes happily home with his wife.

Unlucky Old Flirt.—An old gent with a weakness for the opposite sex and apparently with plenty of money is seen in his garden, completing his toilet, viz.: adjusting a wig. After his three servants put on the last touches he goes forth, and he is first attracted by a pretty maid with a basket on her arm. Finding that he cannot progress in this case, he goes to the seashore and endeavors to captivate a certain damsel. While playing peek at a bathing house he is given a good bath by two girls who handle buckets well, and he runs away. Next he is involved in a melee through which he is challenged to a duel, and he must accept. He meets his antagonist and they choose as weapons buckets of water. Result, another thorough dousing of the flirt. He finally decides to enter the water, and when he emerges from the bathhouse in a bathing suit a small boy steals his civilian outfit. Shivering and chattering in the flimsy bathing suit, the old gent orders an auto and goes home, where his surprised servants are soon hard at work soothing his nerves.

Dr. Jekyll and Mr. Hyde, by Selig Polyscope Co. Presented in strict accordance with the original book, as to scenery, costumes and dramatic cast, involving each detail of pose, gesture and expression. Pictured from the dramatization executed by personages of indisputable dramatic ability. The successful reproduction of this well-known drama has surpassed our expectations, knowing that great care must necessarily be exercised in its rendition. Its complete presentation must pay special tribute to the fact that only strong perseverance and persistence on the part of those engaged in its production has brought about this success, permitting us to assert that we now have one of the few exceptionally clever productions which impress the onlooker with every feeling of deep emotion, drama and tragedy enacted by the original company. The leading role and character part executed by the man who plays the double life of Dr. Jekyll—at times Mr. Hyde—is convincing that no greater display of ability to fulfil this role could be shown by any actor. The other characters prove, by their able support, that the entire dramatic cast is one which does justice to the book itself. To mention that this conception was written by Robert Louis Stevenson is sufficient recommendation of its eligibility to class it among the foremost interpretations of moving pictures. The play itself is known to every man, woman and child, while its dramatic supremacy has brought it before the world with universal popularity. No matter when, where or how displayed, whether staged or shown by pictures, this attraction gets the business. No better subject, and few so good, has been attempted to the present date. The slightest irregularity before the camera would have marred the production, and without this mar we have the most professional picture obtainable. Throughout the performance the scenes are as realistic as in any theater.

Act I.—Stage view of theater. Curtain rises and discloses a garden scene and view of the Vicarage and Church. Vicar and choir enter the Church for evening prayer and song, during which time the love of Dr. Jekyll for Alice, the Vicar's daughter, is presented in a pathetic manner. Then comes the transformation of the moral and physical character of Dr. Jekyll from the admirable gentleman and scholar to the ferocious brute of a maniac known as Mr. Hyde. He is irresistibly addicted to a drink of his own mixture, one of his medical discoveries. It sets him wild and his other self reigns supreme. This change is remarkably characterized and displayed with a dramatic ability almost beyond conception. He attacks his sweetheart. Her father, the Vicar of the Church, approaches and interferes. With fiendish glee and demon strength, Hyde kills the Vicar, disappears, and the next moment is seen as Dr. Jekyll.

Act II.—In the office of Mr. Utterson, a lawyer in Chancery Lane. Although counsel for Dr. Jekyll, Utterson's suspicions are aroused as to his guilt. Dr. Jekyll visits the lawyer's office. When left alone he becomes remorseful and has a vision of the gallows with a noose around his neck. This important feature is shown in a most realistic man-

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ner, then the scene changes to introduce just enough comedy to bring emotion to the sentimental sort.

Act III.—Includes a scene in the office of Dr. Lanyon, a friend of Dr. Jekyll. At midnight Dr. Lanyon sees a crouching figure on the portico of the building. It is Hyde, who when he enters changes to Dr. Jekyll by taking a single draught. Dr. Lanyon is overcome and prostrated with astonishment.

Act IV.—Reveals the mystery of the double existence lived by Dr. Jekyll. Scene 2 shows Dr. Jekyll's laboratory and his last struggle for supremacy of his real being. Here he is visited by Alice, still unknowing this man to be the murderer of her father. This thought, together with his intense love for the girl, drives him to despair. She leaves, expecting to see him again to-morrow; on to-morrow which never comes. He drinks again the awful drug and when changed to Mr. Hyde poisons himself to kill the Dr. Jekyll whom he hated.

The Squawman's Daughter (Selig). The popularity of Western romance will never exhaust itself. The increasing population of the West is causing a gradual extrication of daring adventure and makes a reproduction of actual occurrences all the more valuable. Ostensibly, it requires a production based more on facts than imagination, and we take pleasure in this instance in being able to afford you a reproduction that will maintain this popular interest. Not a story of Western fiction enacted in some backyard in the East, but a worthy dramatization of a thrilling romance, which actually occurred and which was re-enacted on the same ground. This very impressive selection presents backgrounds in several instances of prairie that reaches as far as the eye can see. In being so realistic of nature and life we appreciate that our Western photographer was very fortunate in securing this creation, and to those who exhibit same it cannot help but prove a fortune proportionately. It opens with a scene in the Squawman's hut near the mountains. The Squawman signs a contract to sell his beautiful daughter to a villainous desperado, heedless of the remonstrant Indian mother. The daughter enters and the villain attempts to seize her, but the Indian woman interferes and tells her daughter of the base transaction. The girl hurriedly sends a note to tell her cowboy sweetheart. He meets her by appointment, but is trailed by the scoundrel who would buy the girl. The girl and cowboy go to her home and rebuke the father. The villain rushes in and they encounter he and the father in a desperate struggle. The girl proves a heroine in assisting her sweetheart. They conquer their enemies and force them to depart. Later they return with the sheriff and take the cowboy by surprise while he is being entertained by the girl and friendly Indian woman. Her sweetheart is bound and driven away, but the girl escapes to the cowboy camp and tells the news. Cowboys led by girl go to the rescue and capture the villains after a thrilling chase. Every moment is of intense excitement, even to the capture of the last man, who is lassoed by one of the cowboys after both men had exhausted their ammunititon. One year later—This section includes a baby in a most happy scene.

The Mad Musician (An Escape from an Insane Asylum)—Selig. He looks the part, both of a musician and an insane man; being lean and lanky, with the requisite of long hair and prominent features. First of all he intrudes upon the serene study of a fair maiden at the piano; finds fault with her rendition and makes her resign the ivories to his mercy, which he pounds frantically. She calls the police. The asylum guards come after their victim. In the meantime **The Mad Musician** has not been idle. The guards carry him back to the asylum. He becomes so extremely polite by bowing, etc., that the guards forget themselves and allow his further escape. He scales the wall of the asylum ground and again becomes the laughing-stock of the town, with the guards in close pursuit. Next we see him running toward us in this beautiful City of New Venice, California, where for several blocks overhanging balconies supported by granite columns form an arched inclosure along the sidewalk, and where many people gather to view this beautiful impressive sight. **The Mad Musician** spies a piano being moved across the street, stops the procession, throws the men aside, tears the cover off, and bears down heavily on the loud pedal. Barely escapes being caught in this scene. He comes upon a Dutch band serenading in the residence section. They do not play to suit him; he interferes and is roughly handled, but gets away. They chase him to the river, the guards come up and shove the Dutchmen in the river in their vain effort and scramble to catch their charge. Our musician continues on his way and comes upon a negro playing a flute. With gesticular remonstrance he frightens the negro, who runs to one of the Venetian bridges and jumps in the river. A gondola party picks him up. After a bit more of such humorously exciting adventures, **The Mad Musician** is captured and taken back to the asylum for the insane.

For a short run this picture is a run for the money. Hot off the reel with everything that is needed to make it a winner.

The Story of Treasure Island, by the Vitagraph Company of America:

"Fifteen men on the dead man's chest,
Yo, ho! yo, ho! and a bottle of rum,
Drink and the devil had done for the rest,
Yo, ho! and a bottle of rum."

The first scene shows part of Flint's old pirate crew, with one-legged John Silver in the lead. They have discovered the hiding place of Billy Bones, the mate of Flint's ship, the "Walrus," and they send Black Dog, one of the crew, to tip Billy Bones to the "black spot" at the Admiral Ben Bow Inn; but Billy Bones drives Black Dog away, and will have nothing to do with him. Silver then sends Blind Pew, and Pew gives Bones the "black spot." Bones has a stroke of apoplexy and dies. Mrs. Hawkins and her son Jim, who keep the inn, find the "black spot," which says, "You have till ten to-night." They are very much frightened, and they open Bones's old sea chest and get the money he owes for rent, and Jim takes an old bag for good measure, and, being very much frightened at the pirates, they run to Squire Trelawney's. The Squire and Doctor Livesey open the bag and discover the old map of Treasure Island, which the pirates were trying to get from Bones. Crosses were marked on the map where the gold was buried. The Squire and Doctor realize the value of the map; fit out a ship and start for Treasure Island. John Silver discovers this, and he and all of old Flint's pirate crew, unknown, manage to get aboard the ship as sailors. Jim Hawkins, the cabin boy, concealed in an apple barrel, overhears Silver plotting to seize the ship and kill the owners. This he privately tells to the captain, and they secretly lower a boat, fill it with ammunition and provisions, escape to the island and take refuge in the old Stockade Fort, built by Captain Flint years before. The pirates also land and Silver comes with a flag of truce and tries to get possession of the map showing where the treasure is. This the captain refuses to surrender, and the pirates attack the stockade; a fierce fight ensues, and they are beaten and driven off. In the meantime Jim Hawkins, the cabin boy, wandering around the island, comes across Ben Gunn, a poor Maroon, whom the pirates punished by leaving on the island three years before. He had found the treasure in his lonely wanderings around the island and had carried it off to his cave. This Jim tells the Dctor and the Doctor goes and meets Ben Gunn and gives him a piece of cheese, which the poor half-witted creature had been longing and dreaming of during his three years on the island. Ben shows the Doctor the empty treasure hole and then takes the Doctor to his cave and shows him the piles of gold, which formerly belonged to the pirates. In the meantime Jim is captured by the pirates; they are going to kill him, but John Silver prevents them and saves Jim's life, secretly in hopes of saving his own neck. The Doctor comes with a flag of truce and tries to persuade them to let Jim go, and he gives the map to Silver, as it is of no value to him, Ben Gunn having taken the treasure up. Silver saves his own life and Jim's by showing the pirates the map which he has in his possession, and the pirates, wild with joy, go on the treasure hunt. They find the old treasure hole by the aid of the map, but the treasure is gone! They turn on Silver and Jim. Silver, at bay, gives Jim a pistol, and they shoot two of the pirates, just as the Doctor and Ben Gunn come to their assistance, and the three remaining pirates run for their lives.

The Doctor, Jim and Silver now go to Ben Gunn's cave, where they find the Captain and the Squire and the treasure.

"Of all the crew that sailed alive,
Not one came back of seventy-five."

The Farmer's Daughter, by the Vitagraph Company. An artist is busily engaged sketching a scene on a farmer's grounds as the owner's daughter passes. She stops to admire the painting. The artist stops his work to admire the girl. A mild flirtation takes place, and the couple walk away. Glancing at the sky a shower is seen approaching and they make haste to shelter in the barn. A farm hand has observed the "city chap" with the girl and dashes off to inform the father. The old gentleman receives the information with evident displeasure, and with the helper makes for the barn. The irate father peeps through a knot hole, and sees the daughter and her ad-

mirer holding hands and otherwise expressing their admiration for each other (a novel effect is introduced showing a knot hole view of the interior of the barn). The farmer is beside himself with rage, and entering the barn interrupts the love making, orders his daughter into the house, and the artist off the premises. At the house the girl appears, followed by her parent. He scolds her, warns her against making promiscuous acquaintances. She listens indifferently, and as her father leaves the room she goes to a table, writes a note to her lover, calls an old woman servant, who is dispatched with it. The message is delivered, the artist smiles with satisfaction, writes a reply, and gives it to the messenger. In the girl's room we see a hasty preparation for an elopement. A few things are packed up, and bidding farewell to her surroundings she leaves the room and joins her lover who is waiting outside.

One Year Later.—In a poorly furnished garret room the same girl lies dying. A Sister of Mercy is waiting upon her. She asks for pen and ink, which is brought, and a letter is written home. Reverting to the farmhouse we see the old gentleman sitting meditating. Tears come to his eyes. A servant enters with a letter. The old man reads it, grabs his hat and hurriedly departs. Back to the garret we find the girl gradually falling away. The old man totters into the room. A glance is enough. He clasps his unfortunate girl to his breast, forgives her for her error just as she falls back dead. The old man bends over his unfortunate child, falls to his knees in prayer.

House To Let; or the New Tenants, is a Vitagraph production. Outside his house a man is tacking up signs, "To Let, Furnished." He finishes, enters and finds his wife packing up a few articles and dressing. A cat is seen in the room, but no attention is paid to it. The couple pick up their grips, close the door and jump into a cab and drive away. But a short time has elapsed when two tramps, one stout, the other thin, walk past, observe the sign, and decide it is a good place to "camp." They force open a window, crawl through, approach the hat rack before which they bow and courtesy, hang their dilapidated garments and umbrella on it, and prepare for a "royal good time." One acts as host, invites his partner into the kitchen, dons an apron and proceeds to fix up a good meal. During preparation dishes are broken, things spilled, etc. After their repast the two "visitors" enter the man's den, appropriate cigars and drink; one puts on a smoking jacket, the other slippers, and then walk into the library, smoking. Taking comfortable chairs they pass their time enjoyably, looking over photo-album, commenting on pictures. Suddenly the cat is spied. One grabs it, opens the window, throws it out. A policeman is standing directly underneath, and upon his head the thoroughly frightened animal lands and makes its presence known. Leaving the officer struggling to extricate himself from the dilemma we return inside the house. The two tramps pass from the library into the sleeping room, where things look so inviting that they decide to take a nap. They disrobe, put on night clothes, tumble into bed, and are soon lost in slumber. The cop outside, after a hard struggle, separates himself from the cat, looks about, discovers the window open, and starts an investigation. Inside the house he finds the hats on the rack; the kitchen is in disorder. He takes a drink and goes into the library where traces of recent occupancy are found. The bedroom is finally reached, the two tramps are sleeping peacefully. He stands for a moment contemplating the "sleeping beauties," then much to their dismay wakes them up and marches them off to jail.

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Song Slide Review.

"I'M STARVING FOR SIGHT OF YOU."

Slides by Scott & Van Altena.

The illustrator of this song has selected 16 very charming views; several of them, being of night scenes, have given the colorist opportunity to work in some very beautiful effects. The words and the waltz-time music of the song are popular, and as it is illustrated by a set of slides of particular merit it cannot fail to make a hit if the singer is equal to the occasion.

"SUMMERTIME."

Scott & Van Altena.

This catchy song and chorus is illustrated by 14 slides which are very tastefully colored and the posing of the subjects and selection of the scenery leaves nothing to be desired. This was one of the numbers at Keith's new theater this week, and the pictures as well as the singer received a fair share of applause. The pictures are well adapted to the song, and one, showing two hummingbirds poised over a bunch of flowers, is indeed a rare picture.

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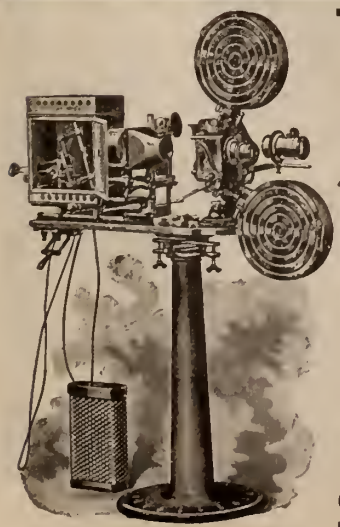

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Editorial.

About Ourselves.

A newspaper to deserve the title must be independent and to command respect must be consistent in its policy. This remark is called forth by a circulated report that this paper is "opposed to the Film Service Association," which report we herewith deny and repeat that the F. S. A. has no better friend and well-wisher than the MOVING PICTURE WORLD. Long before the association was inaugurated we advocated its formation because we saw in it the possibility of correcting many evils which were jeopardizing the business. We still believe in the association and in its members, and although we cannot endorse all its actions as a body so far—neither do the members themselves. "Rome was not built in a day." The association will grow in numbers and as it grows in years it will grow wiser and will accomplish more and more. We are with it and for it, heart and soul, in all that pertains to the good and welfare of the profession.

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The remark has also been made that this paper "aims to be the mouthpiece of the independents." If so, it is with equal desire to give voice to their opponents. It is not our mission to take issue in factional disputes. With us there is no so-called "trust" or "independent"—WE ARE FOR MOTION PICTURES. Our real aim is to give all the news while it is news and as correctly and impartially as is possible. The opinions voiced by our correspondents must not be taken as indicative of editorial policy. We invite free and open discussion of all the many questions which affect the general business.

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Until this paper was established this great and growing industry was without a representative organ. As has been previously mentioned, it is a well-known fact that none of the theatrical papers took notice of moving pictures except at so much per line until the WORLD entered the field. Now that our large and ever increasing clientele has stamped approval on our efforts we claim all the rights and privileges of a trade organ, and one of these is free speech. We are daily told that the WORLD has been of incalculable benefit to the trade and we will labor and strive to make it still more so.

The Press and Public Opinion.

'Tis true, and pity 'tis 'tis true that the newspapers of the country are still grasping at every straw to poison the minds of the public against moving picture theaters. Big type scare headings and senseless articles by penny-a-liners are regular space fillers. As we said last week, and again repeat, the only way to check this abuse is to remove or remedy all possible cause for complaint. The newspapers are powerful factors in moulding public opinion and it is possible, as well as advisable, to turn their slanders into praise.

In certain cities and sections of the country where this animus of the press is most virulent it would be a good idea for the exhibitors and film renters to appoint a committee to call on the editors of these papers and disabuse their minds of certain false notions and to invite the attendance of newspaper reporters at well-conducted shows.

Also, promoters of theaters should see to it that all the requirements of construction and conduct are complied with, rather than go ahead haphazard and court legislation and interference from the authorities. The theater managers of St. Louis, Mo., seem to have been especially negligent in this respect and they are now rewarded by a veritable hornet's nest of city officials and ordinances and regulations which will put many shows out of business and cause great expense to the others. Column after column of sensational matter has filled the St. Louis papers for weeks which cannot fail to injure the business in that city. The W. C. T. U., the churches and local clubs have taken up the matter, and altogether the nickelodeon manager's path is anything but smooth. Concerted and prompt action by the exhibitors themselves to remedy the evils which should have been anticipated will do more than anything else to save the day.

The statements by two members of the F. S. A. on another page will prove interesting reading. They are both sane and comprehensive reviews of the situation from widely different standpoints, yet united in their expressed desire for a speedy solution of the problems that confront the trade. This paper is open to all such discussions and we solicit other readers to express any ideas or suggestions which will help to clear the atmosphere.

Lectures with the pictures are being used by several exhibitors and we are pleased to see that one manufacturer has prepared a comprehensive lecture with his latest subject. For some subjects it is almost a necessity and well worth the cost of a lecture to any exhibitor.

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Necessary Precautions in the Interior Construction of Moving Picture Theatres.

By Henry C. Montague, Washington, D. C.

Specially contributed to the Moving Picture World.

As moving-picture theaters are becoming so numerous throughout the country and as not infrequent accidents are caused by the apparatus used in them, it may not be untimely to consider the causes which lead up to fires or panics and some of the means for preventing them.

Two prime reasons may be given for the necessity of especial precautions in places of this kind, viz.: first, the film presents an especially hazardous risk for producing a stubborn and vicious blaze; and second, the audience being in the dark, with their backs to their danger, and in many cases only one narrow aisle to afford means of escape in case of excitement and this in most cases leading directly to or near the origin of the fire.

In the larger cities these conditions are met to a greater or less degree by regulations and ordinances which are carried out by careful and frequent inspection by city authorities who have experience in, and who devote more or less study to, the question involved; but many moving-picture exhibitions are given by touring exhibitors and others throughout the country, where, in places, the patrons are almost wholly at the mercy of the operator and exhibitor from the mere fact that there is no one in the town who is aware of what precautions can be taken even if they are aware at all of the existence of any peculiar danger about the machine.

For this reason it may be well to state what to many is a well-known and therefore commonplace fact, i. e., that the moving-picture film is composed principally of celluloid and that when not in motion before the light required to project the picture upon the screen, will ignite from the heat of the light itself in a period of about three seconds. There are other ways in which the films may become ignited from the machine, but this is perhaps the one principally to be guarded against.

What is probably the most important and very likely the most efficient precaution to be taken against the danger of fire and panic in the exhibition of moving pictures is that the picture machine be enclosed in a thoroughly fireproof, and as far as possible smoke proof, operating room or booth. This is especially true of the use of picture machines in the regular theaters or play houses, where oftentimes the apparatus is set up in the midst of seats on the floor of the house or at the edge of a balcony or gallery, in which case burning film has been known to have fallen down and seriously burn persons below.

The precaution that seems second in importance is to have ample and properly located means of exit. This might be counted as of first importance as it is a safeguard to life instead of property; but if the machine is properly enclosed there will probably seldom be a necessity for emergency exits. As the machine in nearly all cases is located near the general entrance and exit to the hall where the exhibition is given, and, as before shown, is itself the source of danger, an additional exit or exits should be provided at the end of the hall at which the screen is located or at the sides of the hall. All available exits should be plainly indicated as such by signs having on them, properly lighted, the word "exit" in letters of sufficient size to be plainly seen and read from all parts of the hall. The aisles of halls should be made generously wide and not limited to one; and as much light as may be furnished without interference with the picture on the screen should be supplied at all times, as an audience is much more affected by panic when in almost total darkness, which is a condition that at times exists, and other alarms than fire are sometimes the cause of panic, more especially under such conditions.

Another matter of importance is the location of the switch controlling the auditorium lights. It is general practice to have this switch, in permanent moving-picture halls, located near the machine and under the control of the operator. It can be readily seen that, where the machine is enclosed in a booth and the switch controlling auditorium lights is in this booth, in the case of a fire or explosion of a film, this switch is in an undesirable, perhaps for the time unapproachable, place; the audience therefore being left in the dark and particularly subject to panic. If this switch is permitted in the booth at all (and there are already rules forbidding the locating of any switches or cutouts in the booth, except the picture machine lamp circuit) there should by all means be another switch, within easy access of a floor attendant, connected in multiple or otherwise with the booth switch controlling the auditorium lights, by which they may be lighted, as operators have left and will leave the booth at times when the films ignite.

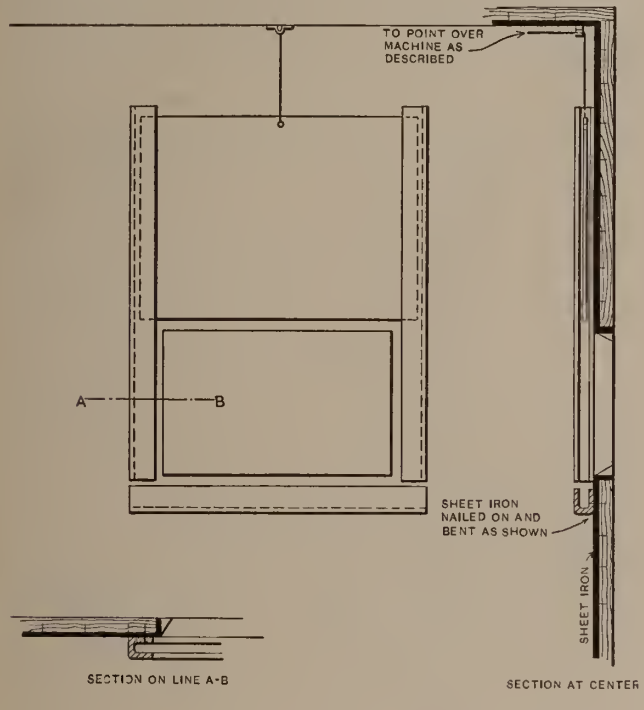
Another important arrangement of the lighting is to have all exit lights connected to the service cables entirely independent of the general or main switch and any lights for passages or stairways used in connection with exits should be supplied from this connection. The reason for such arrangement is that in case of any upsetting of the general wiring blowing the larger fuses or necessitating the opening of the main switch, the lights indicating exits will not be disturbed. This of course infers electric lighting, no other being permitted in halls and theaters where up-to-date rules are in force; and where other has been permitted the sad and dreaded story has already been told.

As far as possible, the use of gas tanks of various kinds for furnishing the light used in the picture machines should be discouraged, though the abolishment of them would mean in many communities the absence of moving pictures. No doubt there are many enemies to a step of this kind, but the most disastrous panics on record that have been attributable to moving-picture machines have occurred where gas tanks were used. In two, at least, of these cases the claim is made by those who are interested in exonerating the picture machine of blame, that the difficulty with the gas tank was only indirectly responsible for the terrible loss of life, but this is certainly only a roundabout excuse; the fact remaining that the use of gas tanks *did originate* a panic even though the terribly disastrous results were due to other conditions. With gases charged into tanks under pressure, and perhaps even to a greater degree with gases generated by apparatus on the premises, there always exists a greater or less degree of danger of explosion, which is the surest cause of panic and which may even scatter fire.

If used at all, the apparatus should invariably be enclosed in a substantial iron booth, which may be made collapsible when used for touring. Such a booth should also be used even when electric light is used in connection with the machine. Booths constructed of light angle-iron frame and sheet steel are on the market. It might be a good investment, in protection to human life, for every hall where traveling moving-picture exhibitions are given to have one of these booths as part of its regular equipment; especially in view of the fact that the greater

proportion of the patrons of these exhibitions is women and children.

In the case of halls used permanently as moving-picture theaters, the booth may be constructed of wood and thoroughly lined on sides, ceiling and doors with sheet iron and the floor with cement or sheet iron. Asbestos lining should not be used as it easily peels and tears off, particularly on the floor where the use of it is out of the question because of its lack of mechanical strength. The doors should be provided with good and durable springs which will hold them normally closed. All other necessary openings in booth should be equipped with a means of closing same in case of fire. Perhaps the best means is the use of metal slides which fit in vertical grooves or guides so that they will drop freely



in same and fit when closed in a similar groove across the bottom. The drawings illustrate this form of slide. These slides should be of sufficent weight to drop by gravity positively into the closed position when released and should be held open, in connection with the door, if desired, by a string or cord, or by a chain or wire, held at a point over the machine by a fusible wire or string, thus permitting them to close as a direct result of fire independent of the attention of the operator. As mentioned previously, these openings should be closed as nearly smoke tight as possible, as a pouring of smoke from these openings would many times mean a rush for exits and possibly panic. Trap doors for entering booth should be avoided as they leave an opening in the floor through which burning material may fall, and which is also a menace to an operator who may in an unguarded moment step back into same and therefore lose control of the machine, to say nothing of the possibility of broken bones.

A fireproof curtain enclosure should never be considered or regarded as a satisfactory enclosure, as it affords no protection to the floor which is the first place to receive the burning material and it can only in the merest sense be considered to confine the fire. It gives the audience scarcely anv protection from flame and absolutely none from smoke. It may be well to describe how the word "explosion" applies to the ignition of a film. There is no loud report or scattering of material as with a confined explosive, but it is more like the flash and roaring hiss of burning gunpowder unconfined. The explosion of a gas tank, as spoken of previously, is, however, the form that we ordinarily attach to the word.

In the iron-lined booth the wiring should all be in conduit construction, as indeed all the wiring in the theater should be if the safest, most durable and best appearing construction is desired. A neatly constructed piece of exposed pipe work, painted if you like to conform to the decoration or with aluminum paint, cannot be improved upon for appearance by any other form of exposed work. The pipe for the arc lamp conductors should be terminated at a point in the booth from which the conductors may be extended to the lamp switch in as unexposed a place as possible. A good arrangement is to run up through the floor directly under the lamp and terminate the conduit not less than a foot above the floor with a condulet. Circular loom should be placed on the wires from the conduit to the switch and they should not be less than No. 6 B. & S. gauge for rubber covered wire. The asbestos covered wire used in connecting to the lamp and rheostat should not be smaller than No. 10 B. & S. gauge. The switch for the arc lamp should be mounted securely under the lamp table, should be of not less than 35 ampere capacity and should preferably be enclosed in some form of iron box. An iron box is made for this purpose, for knife switches, through which the handle of the switch projects and the wires are carried into same through holes bushed with porcelain opposite the connections on the switch.

The rheostat should be located in the booth. The practice of locating it in the ticket office for use as a heater has a number of objectionable features. It is not under the observance of anyone; it requires a long run of asbestos covered wire which has not an insulation intended to give mechanical protection to much of a degree; this wire is nearly always run through a floor or partition, and sometimes both, to reach the ticket office; various articles are piled around it without regard for its liability to set them ablaze, as it frequently gets red hot; and some of them have scarcely any protection around the coils. In spite of their being less efficient in current consumption, the users *will* buy, and the dealers *will* sell, rheostats of insufficient capacity for the arc which they control, the consequence being that these low capacity instruments run red hot as long as they are connected in circuit. For these reasons it can be seen that it is of great importance that it should be under the observance of the operator. Rheostats should always be provided with substantial metal covers, the perforations in which should not be more than one inch in diameter. It should not be set under the machine as the film will at times loop out on the lamp table and under it to the floor on account of some failure of the takeup, or more properly some defect of the film which catches in the opening into the takeup magazine and sometimes because of slippage in the takeup mechanism. A good arrangement is to have a shelf for the rheostat to stand on. The shelf should be only sufficient in size for the rheostat alone and should be covered with sheet iron, the rheostat being securely fastened down. It is probably pretty generally known that soldered terminals should not be used for connecting the wires into lamps and rheostats as they become so hot, especially in the lamp, that solder will not hold. There are good forms of connectors which have a good mechanical means of holding the wire without solder, and, if properly attached to it, also furnish sufficient electrical connection.

A suggestion for the lamp house is the use of a fairly thick sheet of mica in the bottom, as holes often become burned in the iron bottom by short circuit or contact with a long carbon in the lower holder. Some lamps have a stop on the lower carbon holder so that the carbon cannot be pushed through far enough to come in contact with the house. The feed wires should not be run into the lamp house through *any* available opening that may exist but should be run through properly bushed holes, as the insulation may become worn through by the constant motion of the machine when the wires are allowed to lie on the edge of the sheet iron housing, and thereby cause an arc between the conductor and the iron lamp house. The leads between the lamp and rheostat should always be made as short as possible, as all surplus wire should be eliminated from the booth. The use of portable cords in the booth should also be discouraged.

There are few machines made now without upper and lower magazines for enclosing the reels. The use of magazines will prevent the burning of any film in case of ignition except such as is passing between them. They are nearly all equipped with some device for keeping the opening through which the film passes reduced to a minimum. This serves to extinguish a burning film when it reaches the magazine, and if the magazines are kept closed it is improbable that the film could burn inside them, even if the flame should follow through, as a sufficient supply of oxygen could not be maintained inside for the combustion of the film and any burning inside would cause a sudden rise of temperature that would force a current of gas or air out of the opening instead of in through it. Tests show, however, that the devices in use are very efficient in extinguishing a burning film when it reaches them, even when the film is in motion.

The matter of a receiving box is one that is open to some discussion. The claim has been made by some who are not in favor of the use of a take-up reel that it does not accomplish the rewinding of the film successfully and, as mentioned before, the film does at times loop out, or fail to run in on to the take-up reel, for various reasons; but where run into a receiving box loosely it will burn, when ignited, until entirely consumed, and the flame has been known in a case of this kind to communicate to other inflammable objects in the booth. With the use of a take-up reel, which in the main does rewind the film into a small magazine, the amount of film which can burn in case of ignition is reduced to a minimum.

To prevent the film from looping out on the table and back under the lamp the principal machines are provided with a guard which extends from the table up to the gate of the machine, in some cases being attached to the gate. Another guard at the top of the machine prevents a flame from a burning film in the machine setting fire to the loop above it.

The most important precautionary mechanism on the machine is the automatic shutter or light cut-off which automatically covers the gate or aperture in which the light is concentrated on the film. This is normally closed over the aperture and is lifted by the movement of the mechanism, falling back into normal position whenever the mechanism stops. This prevents the film from becoming ignited by the concentrated light when motionless and should reduce the possibility of ignition from this cause to almost nil.

The use of motor driving of machines has objections, among which are: The complication of wiring about the machine; the possibility of a spark from the non-enclosed type of motor igniting the films; the possibility of the driving belt slipping off unnoticed by the operator, and above all the opportunity for a careless and irresponsible operator leaving the machine, going to sleep or taking a smoke. The last named act is one which should not be excused, and this is a fact that is recognized by all responsible proprietors and managers of moving picture exhibitions.

The use of booths as storerooms should not be permitted, nothing except what is required for use in and about the machine being allowed in same. The rule which requires the keeping of all films not in use in the machine, in metal boxes, should be strictly observed, as there are records of fires that have started from such films.

With all these precautions, which may seem elaborate, but all of which are in use in many of the recently built theaters, the public should feel assured of the highest factor of safety from panic and fire in the moving picture theater; without them, the moving picture enterprise, which has large educational as well as entertainment possibilities, will die a deserving death.

The matter of precaution in these places has already become recognized as of such importance that in some States bills are being drawn up for enactment into law concerning operating, etc. These, so far, have apparently provided only for a sufficient examination of picture machine operators to show that they are competent to be placed in charge of an outfit. It is no doubt important that none but competent operators should be entrusted with an equipment, but no man or woman can ever be alert enough to dampen the report of an explosion such as is possible with the use of gas tanks and generators, or confine the smoke from fires that *will* originate in spite of the best precautions *when something unforeseen takes place* or *when something goes wrong.*

For such reasons, as well as for others, it seems of the first importance that laws, if made, and there is no doubt that they should be made in every State, should provide for a thoroughly efficient enclosure for picture machine apparatus, no matter who operates them or what equipment is used; that halls should have adequate and convenient exits and be properly lighted, proper provision being made to carry out the laws.

Interviews with F. S. A. Members.

We called on Mr. Joseph Hopp, of the Standard Film Exchange while in Chicago and in response to our question, "What is your candid opinion of the present state of the film question as affecting the best interests of the trade at large?" he gave us the following:

STATEMENT BY MR. JOSEPH HOPP.

You asked me for an expression of my opinion of the present film service situation. There are so many circumstances to take into consideration in attempting an answer that could possibly meet the situation, that one must strip his mind of all prejudice or favor and look at the situation as it really is. That it is in a chaotic state is undeniable.

I am not a dreamer and do not try to deceive myself or the people with whom we do business by letting any "wish father my thoughts." Such things are ethereal. I believe in keeping my feet close to the ground. It is the only way to do in order to adhere strictly to facts and meet conditions as they really exist—and not as some want them to exist, or believe they exist. Let us stare cold, hard facts in the face. In order to do this, a review of the late past and present is necessary, so far as they are of general importance.

In leading up to the Pittsburg meeting, we find that no one did more to promote a protective association among the film exchanges than Mr. Ullman, of Italian Cines. So far as I am able to learn, the meeting was the outgrowth of his initiative. To-day he finds himself evicted from the house he did so much to help build.

Kleine Optical Company, through Mr. Kleine, did yeoman service to form a film exchange association and pointed to himself as a leader to maintain high rental prices. Personally I have the highest regard for Mr. George Kleine and count him as a friend, and vote myself a friend of his. Looking at it purely from a commercial aspect, Mr. Kleine could have accomplished much good had he not carried his contention with the Edison people to further demoralize the rental situation. I am very sorry Mr. Kleine has done this. He is a gentleman of rare ability and I believe that he will yet recall this one feature of hostility and help keep a very bad situation from becoming worse.

The one great mistake is the fact that we have not a film rental association that is free and untrammeled. Every action of note since the formation of the association indicates this. The manufacturers should have their own association. I understand that the manufacturers have an organization and I am sure that they would not permit any exchange men to govern any action of theirs. Why should they persist in dictating the policy of the Film Service Protective Association? If the association is to be for exchange men, then let it be governed by exchange men only. There is certainly enough intellectual quality among the exchange men to properly govern the affairs of the association. Let the two associations be governed by their own members and free from the dictation of one another. Any business between the two can be transacted by conference committees. I fully recognize that the interests are interdependent. There is danger to the exchange men from manufacturers' dictation, because of the great danger that in this manner the burden of the fight among one or more manufacturers is placed upon the shoulders of the Film Rental Association.

Looking at it through my own glasses, I believe that the Edison people made a mistake in excluding from their license certain desirable makes of films, although I admit not being familiar with all the causes leading up to this.

It is said the Executive Committee of the Association and its Secretary are vested with more executive power in some instances than seems necessary. In looking over the various communications received from the Secretary of the Association, it gives rise to the question: "Is he Secretary of the Film Service Association or the Manufacturers' Association, or both?" It certainly was a very impolitic move on the part of the majority of the Executive Committee last week to have the exchanges with which they are identified, make use of the reduced minimum film rental schedule before the information was given to members of the Association throughout the country. It looks bad. It is bad. This action increased an existing unrest. What is needed more than any other thing is a meeting of the Film Service Association at once. Many things can be regulated that would otherwise fail.

I have been informed this week by a leading manufacturer that the film rental prices are given by the manufacturers. In contradiction to this I have a letter from another leading manufacturer, who states as follows: "So far as we know, none of the licensed manufacturers had anything whatever to do with the new minimum rental schedule. This matter was entirely in the hands of the Film Rental Association."

I think the atmosphere needs clearing. With the state of affairs existing, it is not to be wondered at that the exhibitor, upon whom every exchange is dependent for his support, is uneasy. For some reason, some of the leading daily newspapers in the country are publishing from time to time the "wishes" of the so-called "Independents," and which are misleading so far as they apply to the exhibitor here in Chicago. It is a matter of record in the License Department of the City of Chicago that there are only about one hundred and thirty moving picture shows in Chicago. Of this number, at least 75 per cent. are getting their film service from members of the Film Service Protective Association. This disposes of the claim of any independent exchange furnishing forty or fifty Chicago houses. There are quite a number of members of the Exhibitors' Association who use Association films. I point these things out so that your readers will know the truth. It always has been, and still is, a sturdy principle with me, in my management of the Standard Film Exchange, to always parade the truth. I believe in being strictly "on the square" and I always try to practice it.

We do not try to influence the manufacturers with outward display. We are conservative, and as a result the manufacturers always get their money for anything we buy. We never lie to our customers, and therefore the exhibitor that patronizes us, is always a steady patron. Our heart is with the entire movement and I want to see every effort that is put forth to be one of absolute equality, so that manufacturers, exchanges, exhibitors and the public are all alike taken into consideration, and the best interests of all are served. It is the only way, and the sooner we adjust ourselves in the general movement to action along this line, the better it will be. It is thereby we can win the esteem and confidence of all, otherwise the organized movement will fall of its own weight and upon its ruins only those will find place who in their transactions with their fellow-men have "Done unto others as we would have them do unto us." Truth is mighty, and right will prevail.

Let us have a meeting of the Film Service Association at once, and I suggest that it be held in Chicago, because it is central. Let us get together as men of honor, conduct all of our affairs with equality to one another and eliminate the selfishness so apparent on the part of a few. Something must be done. Let us do it now. JOSEPH HOPP.

Calling at the office of a New York member of the association we found him too busy with customers to talk, but he promised to dictate and mail us his views on the situation. Sure enough, next day we received the following signed statement, but with the request that his name should not be published:

THE SITUATION AS SEEN BY A NEW YORK F. S. A. MAN.

The present status of the moving picture situation is one that challenges the best efforts of the keenest and most experienced man in the business, be he manufacturer, renter or exhibitor, to define it. It may be classed as an enigma challenging solution. Nobody who really knows anything on one side or the other, is talking, and few of those who pretend to know anything are making predictions, or imparting any information, with any degree of certainty. It is a most singular situation and the only conclusion to be drawn from it is that the manufacturers and licensees on both sides are playing a waiting game and the exhibitors are plodding along, contented with what they have and indifferent as to what is going on among "the powers that be." All the prophets have gone to sleep. Before the license plan went into operation they were most active and had their predictions been verified the moving picture business would now be in a most thrilling state of turmoil. But so far everything has turned out as it was not expected. All the papers devoted to moving picture interests are filled with advertisements, but thus far not one line has appeared wherein anyone interested on one or the other side of the situation makes claim to having secured inroads upon the business of anyone interested on the other side. This is an important straw indicating the direction of the wind towards conservatism and caution. Perhaps patience is the better term to use, but whatever it is, the situation is one that arouses curiosity from the mere fact that it has presented no marked developments. The only thing that has happened is the suit instituted by the Edison Company against the Kleine Company in Chicago, and that has not caused even a ripple of interest. This may be accounted for as being a natural event of the situation.

On reflection, one can at least in part account for the calm that prevails. The eleventh-hour act of the Edison licensees in cutting down the rental rates first scheduled and tacking on the 20 per cent. discount inducement to the film renters, were two jolts of far-reaching effect. In a pecuniary sense they started a counter-current when matters were looking very rosy for the opposition. Sentiment goes a good way sometimes, but the pocketbook is the best avenue for effective work. That discount proposition was an irresistible one. The more one figures on it the more surprising the results appear. Take an example. Before the license plan went into effect the renter paid, say, eleven cents per foot for his film on a standing order. In other words, an 800-foot film cost him $88.00, net. The same film under existing conditions costs $96.00, less half a cent per foot, or $92.00, net, and if the renter behaves himself and keeps his face clean he will receive at the end of three months a discount of 20 per cent., bringing the cost of that film down to $73.60. In other words, he will pay for the film on a standing order nine and two-tenths cents per foot, as against the former price of eleven cents. But following the scale down we find still more surprising figures. The dealer who can take advantage of the standing order that entitles him to the ten-cent rate gets the film for $80.00 and with the 20 per cent. eventually taken off finds that the film has cost him $80.00 less $16.00, or $64.00, net, exactly eight cents per foot, and a discount of 25 per cent. on the regular retail price. Look-

ing the situation squarely in the face, it is not so surprising, after all, that the cries of "trust" and "combine" have died out.

Investigation shows that alluring as this discount offer was it has not fully met the expectations of those who conceived the idea. Some thought that the renters would scramble over each other to get their orders in, but a canvass shows that such has not been the case. The manufacturers claim a big increase and this claim is well founded to an extent. One thing has been learned, however, the renters who can maintain standing orders at the present time are scattered through the country and comprise a comparatively small percentage of the whole. Contracts have been signed in large numbers and outstrip the placing of orders. The explanation of this is that the renters have placed themselves on record so that they will be entitled to the three-month discount on whatever their business will justify. This class of customers, it is understood, pay twelve cents a foot for their film. Taking the basis used above they pay $96.00 for an 800-foot film, but with the 20 per cent. discount off the eventual price is $96.00, less $19.20, or $76.80, net. This is really nine and six-tenths cents per foot.

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The people mostly frightened by the outlook before the split took place were the exhibitors. They were in a state of great apprehension for weeks before the crisis came, and many were sure that they would be obliged to go out of business. Affairs have adjusted themselves to conditions, however, and no places have been closed as a consequence of what was expected. The renters report that during the present month there has been an average gain of fifteen per cent. in the number of places throughout the country. This calculation takes into consideration several places that have been closed by the authorities. In the Eastern States, particularly in Massachusetts, the authorities have been very active and that State, on the whole, has shown but a slight gain. The gain in the number of new places is due to some extent to the transforming of vaudeville houses into picture theaters. Such changes have been very numerous. A number of towns are also getting away from the 5-cent scale and raising their prices to ten cents. Four picture houses in Watertown have done this and claim to have done it with gratifying results.

* * *

During the close of last month the manufacturers made large sales of films with which they had become overstocked. The films were new so far as use was concerned, but the subjects had been on the market for some time. The sales were made at very low prices and renters in all parts of the country took advantage of them. This led to a report that any attempt to form a combination would be abortive for the reason that by making these sales the manufacturers had placed in the hands of the renters and exhibitors a weapon that could be successfully used against any combination. It was claimed that, being well stocked, the renters could forego making purchases for months and yet hold the trade of the exhibitors. At first glance this argument seemed to have some weight, but the man with experience could not take it seriously. The people who patronize the picture shows are up-to-date as well as the patrons of vaudeville, and you cannot make them stand for old subjects. They want a change of programme and it must be made up of new subjects. If their wishes are not complied with they will seek a place that will give them what they want, or stay away until they see a change. As applying to the backwoods parts of the country the argument would probably pass unchallenged. Nevertheless the abormal sales of old subjects was not a good business stroke for the manufacturers. They are not likely to feel it now, or for several weeks to come, but the effect will be felt before the Summer season is many weeks old. There is always a decrease in the orders for new films during the Summer season because the exhibitors find what they have purchased since the close of the last Summer season are good enough for the parks, seaside resorts and chautauquas. It is quite natural to suppose, therefore, that with the unloading of stock that took place last month, added to the regular purchases, the exhibitors who took advantage of the special sales will place less orders during the coming Summer season than they did last Summer. Of course there is nothing to prevent some enterprising exhibitors from putting forth opposition with up-to-date pictures, but there are not many who will take the chances. Parks, seaside resorts and chautauquas offer only bottom rock prices and the patrons of these places are not as particular as when patronizing places of amusement at home. Most of them want to "kill time" and almost anything that affords a form of amusement will go with them. The gate is wide open for the cheap man and he is the man who gets his goods at the cheapest price.

* * *

Dame Rumor is abroad again and before the close of another week there should be some real, live news hot off the wire, affecting the moving picture trade. There is a spirit of discontent in several quarters. Charges of desertion are made by partisans of both sides and in some instances treason is strongly hinted. There is no doubt that many of the rumors are put afloat for the purpose of creating discontent with a view to disrupting some of the camps that are arrayed against each other, but some of the stories afloat indicate that the complaints are not entirely groundless. The under current that is now running promises interesting developments very soon. What they will be cannot be foreshadowed. The situation is too hazy. It must soon clear to some extent, at least, as some of the parties responsible for the rumors are gradually becoming more and more aggressive. If one-half that is heard is true, a number of renters are carrying water on both shoulders, and this cannot be done long before there must be some spilling. X.

Important Meeting of Film Manufacturers in Paris.

(By cable to the Kleine Optical Company.)

On Monday, March 9, in Paris, at the Hotel Continental, was held the first meeting of an International Convention of Manufacturers of Moving Pictures, attended by all the principal European film makers.

The business was to consider the disturbance in the American film market created by the action of a trust formed by certain American manufacturers with the object of excluding European films.

The arrangements effected by the American importers in conjunction with the American Mutoscope and Biograph Company of New York to maintain a full supply of films and to protect the users from any of the pretentions of the Edison combination were unanimously approved.

An international committee consisting of two English, three French and two Italian manufacturers was elected to take any steps which they may think necessary to protect the interests of European films. The committee was further charged to prepare further information to be laid before another convention to be held in London shortly.

For the purposes of the campaign the sum of $15,400 (fifteen thousand four hundred dollars) was instantly subscribed by the manufacturers present at the table.

Subsequently the Kinematograph Manufacturers' Association of Great Britain, who promoted the convention, entertained their Continental confreres at a banquet.

"THE LEGITIMATE" OPENS WAR ON MOVING PICTURES.

A delegation representing prominent theatrical managers, dramatists and actors in New York, are trying to convince Congress that there is a menace and injustice to dramatic art and the theatrical business in the moving picture shows.

Their mission is partly in the interest of the bills introduced in the Senate and the House, to compel manufacturers of phonograph records to pay composers a royalty for the music transmitted through their machines, but it has also a direct bearing on the stage.

The managers contend that the cinematograph and phonograph have invaded the stage to such an extent that the old copyright laws no longer cover the rights of authors or protect managers who have purchased the exlusive rights to plays.

They will urge that the following clause, framed by Daniel Frohman, be inserted in both the Kittridge bill before the Senate and the Barchfield bill before the House:

"If it be a dramatic composition that it be unlawful to publicly perform or represent the same; to publicly exhibit any representation of any performance thereof, or to make any form of record thereof from which it may be mechanically reproduced or represented."

The agitators of the new legislation include Daniel Frohman, David Belasco, Augustus Thomas, John Drew, George Ade, J. I. C. Clarke, Charles Klein and H. P. Mawson. Each will make a plea for the bill to members of the committees.

Trade Notes

With the cameraphone as an additional attraction to a straight moving picture show, the Arcade Theater, Toledo, Ohio, is again doing business.

The mayor, the clergy and the police are all arrayed against the picture show in Cambridge, Mass. It would be interesting to know what is the sentiment of the public.

Bridgeton, N. J., has adopted a formidable ordinance governing moving picture shows. The license fee is fixed at $25, provided that all the regulations are complied with.

Kalem Company this week issue "The Scarlet Letter," a pretentious subject, and accompany it with a complete descriptive lecture which they will be pleased to send to all applicants.

The little town of Cardinal, N. Y., is terribly worked up over the advance posters advertising the film of the Thaw-White tragedy. All the posters have been ordered torn down or covered up.

Our respected contemporary, "The Literary Digest," departs from its usually accurate course to print an article with the scare heading, "Dangerous Moving Picture Machines." When will lay writers get wise to the fact that moving picture machines are absolutely safe and far less dangerous than that article of household use, the ordinary kerosene lamp?

Popularity of the moving pictures as a money raiser for churches has so increased recently that the nickelodeon owners in Philadelphia now consider the churches their competitors. In fact, the practice has increased so tremendously that some of the big firms which arrange the entertainments have one going at some church every evening and sometimes two or three.

One congregation, that of the Diamond Street Baptist Church, Thirty-first and Diamond streets, has taken up the moving picture business as a more or less permanent method of raising church funds. It gives a show every Saturday night.

So successful has the practice been that debts which had long been a source of worriment to the leaders in the congregation have been paid, and the church is financially independent. Many other churches give them occasionally to raise funds for special purposes.

Manager Spencer, of the Delight Theater, Tenth street and Central Avenue, Fort Dodge, Ia., is one of the few men in the business who is pleased to a certain extent at the increased price of films, he believing it will be the means of crowding from the market that class of films which is immoral or suggestive and for this reason will elevate the business and will make moving picture theaters even more popular than ever.

"The increase to a certain extent works to the disadvantage of the exhibitors, and theaters in all parts of the country have been compelled to close their doors, but it is claimed the step taken will ultimately result in great benefit to the business in general, in that the quality of the pictures will be greatly improved and all suggestive and immoral ones cut out altogether, thereby insuring a sound basis and permanency to the business."

Mr. Spencer believes in giving his patrons the best, and for this reason has accepted the service of the combine at the advanced price, trusting that increased patronage as a result of the superior quality of his pictures will equalize the increase in film rentals.

CANADIAN LEGISLATURE WILL REGULATE SHOWS.

Toronto, March 11.—At the Police Commissioners' meeting this afternoon, the Board received a request from the City Council, asking them to grant no more licenses for moving picture shows for a month, pending the application made by the Council to the Legislature for power to regulate them.

ASBESTOS BOOTHS NOW THE ORDER.

Between the Police and the Fire Inspectors, Massachusetts Showmen Never Know Where They Are At.

Owners of moving picture shows in Pittsfield and vicinity were notified last week by State Inspector James W. Hoitt, of North Adams, that the asbestos booths ordered installed by J. H. Whitney, chief of the Massachusetts District Police, had been approved by the New England Fire Insurance Exchange, and that there would be no further trouble along that line. The present sheet-iron booths, approved and ordered installed by the Insurance Exchange several weeks ago at costs to the show managers ranging from $50 to $100, will now go to the scrap heap. It is expected that the new booths will be in use on or before April 1.

Theaters which hertofore escaped without any covering about moving picture machines, will also be obliged to install asbestos booths of the new approved type. These booths will vary in size according to the number of moving picture and stereopticon machines used and are to be made of structural steel covered with asbestos boards at least a quarter of an inch in thickness. Provision must also be made for ventilation. General specifications for the construction of the booths or inclosures are to be sent out by the State Police this week. Notice is given that the betterment must be made without delay. Failure to do so will be considered cause for prohibiting the use of moving picture machines in any places where public exhibitions are given.

KENTUCKY WANTS ITS SHARE OF GRAFT.

Louisville, Ky., March 11.—Local managers of moving picture shows were rounded up this week by Revenue Agent for the State at Large Arthur E. Hopkins. He notified them that the State wanted $40 a year, the usual theater license, and was obdurate when they complained to him that they were already paying the city's exhibition license.

He brought two of the managers into the office of the County Clerk himself, and if the others are not all paid up within a few days he will file suit.

INJUNCTION ASKED AGAINST THE PRODUCTION OF A "ROMAN SPECTACLE."

A suit to recover damages for infringement of property rights in the dramatization of "Ben Hur" was begun last week in the United States Circuit Court by Harper Bros. as owners of the copyright; Klaw & Erlanger, the theatrical firm which controls the rights of dramatization, and Henry L. Wallace, son of the late Gen. Lew Wallace, the author, and administrator of the estate of his mother, Susan E. Wallace, against the Kalem Company and the Kleine Optical Company.

The complaint alleges that without authority or permission the defendants are producing "Ben Hur" in moving picture theaters. The production is advertised as a "Roman Spectacle," the pictures, the complaint alleges, being adapted from Gen. Wallace's book. The Court is asked to grant a restraining order while the litigation is pending.

INDIANA THEATER FAILS.

Elwood, Ind., March 2.—The plethora of moving picture shows in this city and the lack of moving coin caused the firm which recently purchased the Crystal and reopened a new theater known as the "People's," to suspend business to-day. Elwood would not support three moving picture shows at this time. The Princess and the Theatorium are dividing the patronage, but the business is not promising.

The Royal, Piqua, Ohio, and the Luna, of Lorain, Ohio, have also been closed permanently.

FILMS THAT PLEASE.

"In a Difficult Position," a film showing the antics of a dude in endeavoring to hide a bad rent in the seat of his trousers while in a ballroom, is one of the best laugh-producers yet issued.

The tragic story of "Francesca di Rimini, or, The Two Brothers," has received frequent applause for the good acting, but nothing like the rounds of applause it is getting from crowded audiences this week in a theater not a thousand miles from New York. The reason is that the dialogue between the leading actors in the plot is carried on in a realistic manner by people behind the screen. This idea could be well applied to many subjects which require more than pantomime to explain the situations.

"'Sally, the Beautiful Typewriter,' is an interesting picture story, melodramatic in quality and filled with exciting situations. It shows how a thief planned to get at the securities kept in a rich man's safe, his detection by the pretty stenographer, his attack upon her and the final capture of the miscreant. To see the film is like watching a play enacted and it proves every bit as interesting."

ALDERMEN APPROVE SUNDAY OPENING IN ROCHESTER.

Bill Now Goes to the Mayor.

By a vote of 12 to 9 last week, the Common Council passed the so-called Knealey ordinance permitting theaters and picture shows to be open on Sundays. The discussion was spirited at times and party lines were obliterated. The ordinance was adopted against the advice of Corporation Counsel Webb and in spite of the protest of many of the aldermen, who contended that it would be a gross impropriety to take any action pending the decision of Justice Foote in the theater actions now before the Supreme Court.

The ordinance will now go to the mayor, with the other proceedings of the council, for his approval. If the mayor follows the advice of the corporation counsel and vetoes the ordinance, it cannot be passed over his veto except by a two-thirds vote. The ordinance will not take effect until it receives the mayor's approval or is passed over his veto. The amended ordinance as passed by the Board of Aldermen provides for opening the theaters between the hours of 2 and 10 P. M.

THE CITY OF BRAIN FOOD FAME SHARES ITS HONORS WITH THE MOVING PICTURE SHOW.

The Crank Turner Re-christened as "A Missionary for Good."

"Cheap theaters are missions for the young, the man that turns the crank operating the moving picture machine is a missionary to the young men, and the illustrated song artist a gospel singer in disguise."

That is the way Chief of Police Farrington, of Battle Creek, Mich., has sized it up. That the five-cent theater has done much to discourage and diminish drinking and crime in that city was another declaration made by the boss of the city blue coats.

"Yes, sir, by gorry," said Farrington, "I honestly think that these nickel shows have really done more to prevent drunkenness and drinking in this city than all the sermons that were ever preached.

"Before we had them with us what was a young fellow going to do for amusement? There was the saloon inviting him in. He naturally got to drinking just to pass away the time and he soon fell into the habit of hanging around saloons, meeting bad company, and before long he had gone wrong.

"Now look at the difference. For ten or fifteen cents a young fellow can get a whole evening's entertainment, and he can go home with a level head and wake up in the morning without a sick headache and a bad taste in his mouth. And the young fellow can take his girl to one of these cheap shows and it does not cost him his whole week's pay to do it, either. And every one of the cheap theaters here put on a show that could not offend the most fastidious. They also keep the farmer who comes to town out of saloons.

"The saloonmen of the city do not like to see these cheap shows doing business here. Every one of them complains that it takes money out of his pocket, and I would not be surprised to see several saloons close up here as a result of the inroads made on their income by the cheap theaters. I like them. I wish we had more of them here. My officers would have fewer drunks to look after."

SUICIDAL RIVALRY.

As a result of keen rivalry between two moving picture houses, The Scenic and The Turn Hall Theater, Rockville, Conn., is seeing more pictures at one performance than any other place in the State. One advertised 8,000 feet of film and the other 10,000 feet of film. The latter took over three hours to pass through the machine, and as the house was packed many stood three hours watching a continuous performance of moving pictures for ten cents. Both have men out scouring the country for new pictures and rushing them to Rockville. Everything pictured in the world will be brought before Rockville eyes if the present rivalry continues unabated.

Trenton, N. J., Mar. 5.—The management of the Star makes the announcement that after to-day the pictures in this beautiful theater will be changed every day—six new shows a week.

This gives the patrons an entirely new bill every time they visit the Star.

BUTTE, MONT., HAS ITS OWN IDEAS OF MORALITY.

Miss Reitz and E. H. Alexander were arrested in Butte last week on the charge of exhibiting moving pictures wherein were shown scenes of a train wreck. A city ordinance prohibits the showing of moving pictures depicting train hold-ups or the like.

Miss Reitz and Mr. Alexander put up a bail bond of $100.

NEWARK, N. J., TO LICENSE OPERATORS.

Under a ruling of City Attorney Child and with the concurrence of the Fire Board, Superintendent Gasser, of the Bureau of Combustibles and Fire Risks, has undertaken to impose further restrictions on owners of amusement places in which there are moving picture machines. Beginning with March 1, machine operators will be compelled to submit to an examination as to their knowledge of the uses of the the machines and general fitness to be given a license.

Owners of moving picture shows have been notified in a circular letter that it is the intention of the city to enforce the law by the establishment of a set of rules and by personal inspection.

A series of questions has been compiled and nine men submitted to the tests yesterday afternoon. Seven were licensed and two rejected because they were under twenty-one years of age and lacked the requisite experience. Violation of the terms of a permit involves revocation of license; the law provides that violations of the rules shall be equivalent to a violation of the law itself.

Rules governing the operation of the machine stipulate that it must be tried out and oiled before each performance; films must be stored in metal-lined boxes and not in wooden boxes, and the use of "kinky" films or rolls that are otherwise faulty is forbidden.

Mr. Gasser has suggested to Superintendent William P. O'Rourke, of the Building Department, that in issuing permits for the construction of moving picture theaters, owners be requested to have the machine placed back of what would ordinarily be the stage, with the screen at the front entrance, so as to seat the audience facing the exits.

FIVE CHICAGO THEATERS CLOSED.

Five nickel theaters in Chicago were closed last week by the police by order of Acting Building Commissioner Knight. All of these amusement places had one month in which to comply with the building ordinances and are alleged to have failed to do so. The names of the owners and the address of the theaters are as follows:

H. J. Daniel, 492 East North avenue.
C. E. Hynds, 543 South Lincoln street.
Anna Hunkler, 422 Larrabee street.
Joseph Vinci, 235 Division street.
Samuel Schiller, 1629 North Clark street.

"We inspected all of these places a month ago," explained Mr. Knight. "Their proprietors were told to comply with the ordinances. We found various violations, such as chairs scattered about in the auditorium, no red lights, rear exits obstructed, overcrowding and having dressing-rooms. None are permitted to have dressing-rooms. Some had one or more violations and others offended in a different way. We want these little places as well as the large playhouses to comply with the ordinance."

ST. JOSEPH, MO., WILL CENSOR PICTURES.

An ordinance has been introduced in the City Council providing for an inspection of all films used by moving picture concerns before they are displayed to the public.

The ordinance provides that all films or pictures for use in moving picture theaters or arcade machines must be approved by the chief of police. If they are satisfactory, he will issue a permit for their display. The permit will cost nothing, and will not have to be renewed when new films are examined and found to be all right. The ordinance provides a severe penalty for any one using uninspected films or those which have been condemned by the chief of police.

"It is not the intention of the measure to run any one out of business," said T. F. Ryan, author of the bill, last night,

"but to guarantee to the public a clean lot of moving pictures and arcade shows. These places are patronized by old and young alike and only the cleanest shows should be displayed to such audiences."

Fred. Cosman, manager of the Crystal Theater, the most extensive exhibitor of moving pictures in the city, said he was in favor of Ryan's ordinance, with the exception of the three-day clause, which provides that all films shall be inspected by the chief of police not less than three days before they are exhibited to the public.

"I receive my films every Saturday or Sunday morning," said Mr. Cosman, "and in many instances only a few hours before our afternoon performance begins. It would therefore be impossible for the chief of police to examine them three days beforehand. I am heartily in favor of the measure myself. We never show any picture in which crime of any kind, such as murders, highway robberies, or anything of a sensational nature takes place. The City Council visits the Crystal in a body nearly every Monday night and I will leave it to them to state as to the class of pictures we show here. I favor the bill, but I hope the three-day clause will be amended so as to have films inspected any time before they are shown."

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HALF-HEARTED ATTEMPT TO BOOST PRICES IN OKLAHOMA.

Efforts to form a nickelodeon trust in Oklahoma City have failed. Only one house floats the ten-cent sign, after an agreement had been reached that the price would be boosted.

The owner of the ten-cent establishment says: "We simply cannot pay expenses at five cents a head."

Nine other nickelodeon owners are sticking to their former price. Although several of these had signed an agreement to boost the admission, they are refusing to do so now.

"I'll join the combine if all will sign," says one. "I'd rather cut down my show, though, and play safe."

Two of the moving picture houses will be transformed into vaudeville theaters.

RESOLUTIONS ADOPTED BY THE GREATER NEW YORK EXHIBITORS' ASSOCIATION

At a Regular Meeting Held at the Murray Hill Lyceum, New York, on March 6, 1908.

Your committee have carefully considered all the present conditions, and discussed them fully and freely, decided to present to this association the following series of resolutions:

Resolved: That the question of fixing prices of admission —whether to establish them at 10 cents or 5 cents—must be left entirely to the judgment and discretion of all our members in their own localities. This association as a body cannot attempt to dictate to its individual members what they shall charge for admission. If, however, various members who may be competitors in their immediate neighborhood shall decide among themselves to agree upon a certain price, and shall sign a proper stipulation to that effect, then this association, through its executive committee, will ratify such an agreement and endeavor to keep it in force. In other words, your committee is strongly of the opinion that "local option" should prevail in this matter.

Resolved: That the matter of the number of reels to be used, the length of show, etc., is also to be considered a matter of mutual agreement between such members as may be thrown into neighborhood competition. Conditions of localities must govern. Business is business and no committee can fix a hard-fast rule upon which others may be forced to act. We believe that each man in the business must make and will make his own way, according to his own principles and beliefs.

Resolved: That this committee is firmly of the belief that the present combinations of film manufacturers, on the one hand, and of film renters on the other, has resulted in a serious injury to the interests of the large body of exhibitors who make up this association, and that we urge all members to give the situation serious thought and endeavor to devise a way out of the difficulty. We regard the new schedule of prices and the new contract as unfair and inequitable. We are of the further belief that it is inconsistent with the purpose for which we organized to allow offices to be held by any person or persons who are in the renters' business. We advocate entire independence of action as to where we shall procure our reels, and, feeling as we do, that we, the hundreds of exhibitors here and elsewhere, are the real backbone, the true financial foundation of the moving picture business, this committee does not hesitate to advise the entire association to assert its strength. If one combination of manufacturers and of renters shall act arbitrarily, so as to endanger our prosperity, then we must look to independent sources for relief.

Resolved: That this committee recommends to the association the suggestion that with careful thought and united action it may yet be possible for the association as a corporated body to transact its own rental business profitably and harmoniously.

Resolved: That your committee further suggests the continuation of its investigating power for several purposes. The matter of counsel fees, the expenditure of our funds, the preparing of a set of by-laws under which we can intelligently operate, and the immediate reorganization of the association, are matters that can properly come before your committee, with the assistance of the ex-committee.

Who's Who—and Why?

J. H. HALLBERG.

It is of interest to note that, under the caption of "Electrical Engineers of the Times" there appeared in the "Electrical World and Engineer" a biography of J. H. Hallberg, from which we make a few extracts. Mr. Hallberg is the inventor of the Electric Automatic Economizer advertised for the first time in our last week's issue.

Josef Henrik Hallberg was born in Falkenberg, Sweden, in the year 1874. In 1890 he graduated from Latin-Laroverket, Halmstad, Sweden. Shortly thereafter he came to America and entered the Ottumwa Iron Works, Ottumwa, Iowa, as apprentice in the machinist trade. For three years he served as electrical engineer and designer for the Standard Thermometer & Electric Company, Peabody, Mass.

From 1899 until 1903 he was electrical engineer and designer with the General Incandescent Arc Light Company, New York. While with this company he patented and developed a complete line of modern enclosed arc lamps, alternating-current regulators, automatic transformers, switchboards and protecting devices. He has also engineered many important street lighting installations, the most notable of which is the street lighting system in Cincinnati, Ohio, which is remarkable in that there are installed about 6,000 four-ampere series alternating-current arc lamps which require over 105 separate circuits, with transformers, regulators and switchboards located in sub-stations. This is the largest arc-lighting installation in the world using series alternating-current arc lamps.

In 1903 Mr. Hallberg was appointed general superintendent and electrical engineer for the Cincinnati Gas and Electric Company, with full charge of its electric power stations and distribution system, comprising about 30,000 horse-power of steam and electric equipment and a large storage battery. While in charge of this plant he made many important changes in the methods of operating the power plants and the storage battery, considerably re-

Which Shall It Be?

SUCCESS or OBLIVION

One can be as easily attained
as the other.

It's Up to You

Recognized Quality versus Unknown Quantity

DO YOU GET IT?
IF SO, BE WISE

Keep your eye on the would-be philanthropists

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NEW INDEPENDENT RENTAL SERVICE

NEW FILMS REASONABLE PRICES

First-Class Service Guaranteed

We offer the films of the Independent Manufacturers and also the films of the following makers for whom we are sole American Agents:

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We beg to solicit your trade and ask you to write us immediately tor our rental service terms.

FILMS ALSO SOLD TO RENTAL BUREAUS

NEW SUBJECTS WEEKLY

WILLIAMS BROWN & EARLE
Dept. P, 918 Chestnut St., Philadelphia, Pa.

Licensee under the Biograph Patents
All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company

ducing losses and operating expenses. In the early part of 1904 Mr. Hallberg was elected vice-chairman oof the Cincinnati Chapter of the American Institute of Electrical Engineers, in which capacity he acted during that year.

In 1904 Mr. Hallberg established an office in New York City as consulting engineer. He has been retained as consulting and advisory engineer to the Commission on Municipal Electric Lighting of New York City, and has been appointed consulting expert for the National Carbon Company, Cleveland, Ohio, in all matters relating to carbon for electrical purposes. He has also been retained as consulting engineer by several large lighting and power, industrial and manufacturing plants.

Mr. Hallberg is the author of numerous technical papers and articles and the inventor and patentee of electrical apparatus and systems, among which may be mentioned a single-phase to polyphase alternating-current trunk-line electric railway system.

CORRESPONDENCE.

SPRINGFIELD, MASS., THEATERS ARE O. K.

Springfield, Mass, March 11, 1908.

The World Photographic Publishing Company:

Gentlemen—I beg to call your attention to the false statements published broadcast in the daily papers that the nickelodeons lose licence in Springfield, Mass. This is an injustice to our good houses in Springfield, as no such thing ever happened here, but did happen in Holyoke, Mass. Kindly correct this impression in your next issue, and oblige,

Yours very truly,
E. L. KNIGHT,
Mgr., Bijou Theater.

EXHIBITORS TO CONTROL EXCHANGES.

Editors Moving Picture World:

Dear Sirs—There seems to be a great deal of anxiety among moving-picture men all over the country lately on account of the formation of the film trust, and a great many remedies have been suggested by various writers. I have read these articles with a great deal of interest as I am an exhibitor myself and am very much interested in everything pertaining to the business. Some of these remedies would, in my opinion, be all right if there was any good way of holding the trust down to an agreement to supply film at a reasonable rate. Unfortunately no such agreement has been reached. The trust has dictated its terms and we must agree to abide by them.

"Oh," they say, "but there are the independent companies." Well, what does that amount to? Just this much: so long as the association holds the prices up the independent concerns will hold them up also. In fact they have to do it. They have their expenses to pay. Some cities have from 15 to 25 different film rental companies. Each has to pay for floor space, fuel, help and the hundred and one items which present themselves to the business man. Now, Mr. Editor—and I might say Mr. Exhibitor—right here is where we might do something. Why not cut out these big expenses? In Chicago, for instance, why charge the theaters all over the Northwest for maintaining a large number of expensive exchanges which are absolutely unnecessary?

Instead of all these exchanges, why not have one central exchange and a branch exchange—say every 150 or 200 miles? But how are we to start such an enterprise? Well, here are a few of my ideas: First, organize all the theater managers. It is easy to do that when you can point to a plan of saving them big money. And continue to organize the States until every manager sees it to his interest to join the local in his town or county. Let every member pay an initiation fee and be allowed to subscribe for stock; no one outside the managers and exhibitors to be allowed to purchase stock. The money so raised to be used to purchase film, same to be rented to exhibitors as at present.

Now I have outlined a plan which I am positive would have a very far reaching effect. Some of the effects would be: 1. Driving the junk dealers out of business, as the exhibitors could set a scale far below them for good film. 2. Maintaining a good quality of educational, moral and perfectly clean subjects; the exhibitors could then talk direct to the manufacturer and tell him what he is in need of. 3. Keeping the low-grade place out of the business; the exchange would not deal with saloons or low-grade resorts; the high-class places could keep an eye on every place in town and

report places which would be unfit to patronize on account of bad surroundings, etc.

Now, Mr. Editor, I have been in the moving-picture business for some time and am now located in a regular "church" town. People here were prejudiced against all kinds of theaters and at first I had a small crowd; but by giving good clean shows I have been able to attract not only the laboring class, but also the clergy and higher and wealthier people to the moving-picture shows. Trusting you will give this a place in your valuable paper, I am, Truly yours,

A. K. WYAND,
American Electric Theater, Northfield, Minn.

Iola, Kan., March 12, 1908.

Editors Moving Picture World:

Dear Sirs—I think the managers of moving-picture theaters should get together in one organization to the benefit of all concerned. Yours truly,

E. S. HARRIS,
Mgr., The Rose Theater.

A HINT TO EXHIBITORS IN WASHINGTON, D. C.

Washington, D. C., March 16, 1908.

Editors Moving Picture World:

Dear Sirs—I notice a paragraph in the last issue of the World, stating that Senator Platt had visited a nickel theater in Washington and that he was gracious enough to tell the manager that he enjoyed the show. I, too, visited all the shows in Washington last week and went the rounds with a friend on Sunday evening, but cannot agree with the Senator. With the exception of three places, all the shows in the Capital city are inferior to the nickelodeons in any other city—even some of the houses charging ten cents put on a show that is a disgrace to the profession. I refer particularly to the dim, unsteady picture, the annoying flicker of shutters out of order and the scratched and patched relics of ancient films. In all my ten years' experience I never saw such a wretched exhibition as was given by one show on Pennsylvania avenue on Sunday night; between scratches and patches there was hardly enough picture left on the film to tell what the subject was, and the pictures danced about on the screen as if the machine head was falling apart.

There is no excuse for this, as all the shows are making money, or have been making money—several say that the business is falling off. This is not to be wondered at. True, the audiences here are largely composed of transients, and as these people have seen better shows in their own towns, they will steer clear of the others here after having seen one show; the regulars also are realizing that they are not getting their money's worth and staying away.

Only one theater in Washington is getting Class A service. The suicidal policy of getting the people's money on false pretences is not only ruining the business here, but its effect is far-reaching. The amusement-seeking public in Washington can and will support good shows and should have the best. A new theater is being built on Ninth street at great expense and it is to be hoped that the proprietor will also set the pace in the quality of the show.

As a lecturer I greatly deplore the custom of running films long after they are mere junk, and hope that the film renters' association will take active steps to remedy the evil before it is too late. Yours truly,

J. H. UNDERHILL.

A PROSPEROUS SEASON IN BOSTON.

Boston, Mass., March 14, 1908.

Editor Moving Picture World:

Dear Sir—In my visit here in Boston I find all the moving picture theaters doing a great business from morning until night; there is always standing room only in the different theaters, including the Premier, Comique, Star and Keith's new Bijou Dream, where they have installed a glass stairway with running water effect which from the crowds it draws proves that it is a novelty new for Boston. In most of the houses here they employ five or six singers, and the pictures are put on *right*, which I think is due to the strength of the operators' union here, and I was glad to find that in most cases the operator was classed and treated as a *human being*, not a *machine*. The result is good pictures. I visited my friend Mr. Howard and found everybody in his establishment busy as bees. Wishing your paper every success, I remain,

Yours truly,
W. GUNBY SMITH,
of Diamond & Smith.

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Projecting Machines and their Manufacturers.

No. 5.—The Motiograph.

During the past several years there has been a marked similarity between the products of the different makers of motion picture machines, but in many ways the Motiograph is an exception, a radical departure, and a great improvement. The Motiograph looks different, it is different, and projects a picture the quality of which is different and a great credit to both the designer and the manufacturer. The Motiograph possesses the unique distinction of combining a very high degree of artistic merit with simplicity, rigidity, durability, protection from dust, dirt and accidents, and great convenience to the operator.

A few of the special features of advantage claimed for the Motiograph are:

A saving of nearly 50 per cent in the non-exposure, which eliminates the flicker in proportion;

A quick film rewind connected with the main crank handle;

An automatic fire proof shutter that never fails;

A greatly improved framing device;

Enclosed gears and working parts;

A perfect take-up;

Turn-Table base to mechanism;

Double Sprocket Idlers (not shown in the cut);

Improved arc lamp with all hand wheel adjustments;

"Lid-Off Wide Open" Lamp House; and

The Gibraltar Swivelled Pedestal Stand.

The best materials are used throughout, and many of the higher speed bearings are hardened and polished, while the workmanship is of the quality that is found in the higher grade standard sewing machine.

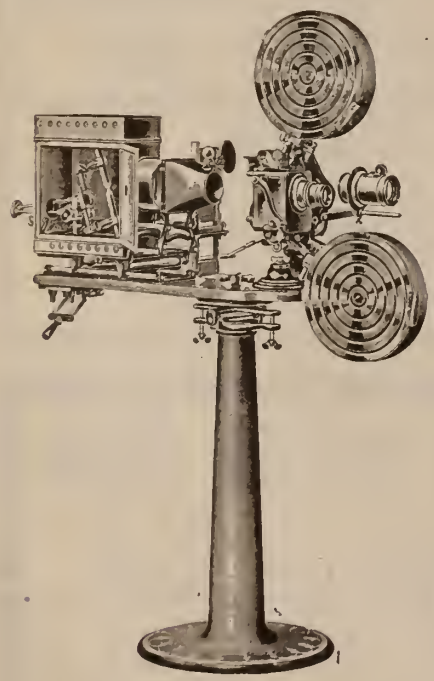

Fig. 1.

Fig. 1 shows the complete machine. In response to why the name was chosen Mr. Roebuck said "Motiograph" was selected as a name because it signifies "A Motion Record."

The Shutter is probably the most important element in a Motion Picture Machine. It is well known that the elimination of flicker in the picture depends upon the degree of non-exposure as compared with the period of exposure. The best that has been accomplished by machines generally known to the trade has been a duration of picture equal to about 50 to 55 per cent as compared with a duration of darkness equal to about 45 to 50 per cent. Greater exposure would be at the expense of brilliancy, on account of the movement of the film. In the Motiograph the period of non-exposure has been reduced to nearly 27 per cent, which means a reduction in the period of non-exposure amounting to nearly 50 per cent, and an increase of equal proportion in the period of exposure or duration of picture, which means far more in the results than the figures would seem to indicate.

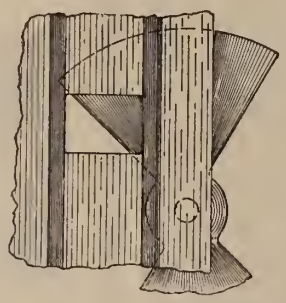

Fig. 2—Disc Type of Shutter.

The form of shutter construction in general use in other machines is known as the disc type (Fig. 2), which is usually mounted on the framing device and travels up and down with it. In opening and closing the light aperture, which is about 11/16ths of an inch high by 15/16ths of an inch wide, the disc shutter crosses the aperture over its greatest length, which is diagonally across from corner to corner, a distance of about 1⅛ inches.

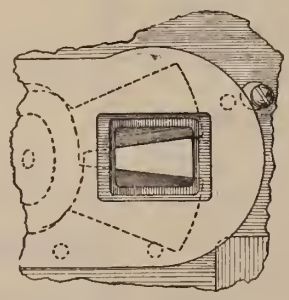

Fig. 3—Motiograph Shutter.

The Motiograph shutter (Fig. 3) is a new and original type, known as the "double truncated cone," by the use of which the light aperture is opened and closed across its narrowest width, which is 11/16ths of an inch. The shutter travel is further cut in half on both the opening and closing movements, by the double shutter, which opens and closes from both sides at the same time, thus making the period of opening and closing cover a shutter travel of 11/32nds of an inch, as against a diagonal shutter travel of about 36/32nds (1⅛ inches), when using the disc type of shutter. The period of non-exposure when using the disc type of shutter is still further lengthened by the necessity of using a wider wing on account of the shutter being carried up and down by the framing device. The Motiograph shutter does not change position with relation to the light aperture while framing the picture.

The Motiograph shutter is provided with a pair of Interrupting Wings, for the purpose of dividing the period of exposure, but they are reduced in width in proportion to the reduction in width of the main wings.

The shutter is entirely out of harm's way, being enclosed within the main frame.

Steady Pictures depend upon two conditions, viz: a perfect film, and a perfect machine. Without a perfect film no machine will project a steady picture; while, on the other hand, with the most perfect film obtainable, steady pictures cannot be projected without a machine that is properly designed and absolutely accurate in its vital parts. For example, an error of 5/1000ths of an inch in either the film, the sprocket wheel, or the Geneva Star, or in the adjustment of the Star to the Geneva Driver (pin wheel), when using a lens of six-inch focus, produces an unsteadiness or dancing movement of the picture on the screen to the amount of approximately one inch, when the machine is located at a distance of one hundred feet from the screen, and a combination of two or more of the above errors may multiply the unsteadiness in proportion to the number of errors. A variation of a much smaller amount than the above is not only tiresome, but very annoying to the eyes.

In the construction of the Motiograph, many thousands of dollars more than is customary have been expended for special tools, dies, jigs, gauges, etc., with a view to making the parts of the machine accurate and uniform. The above, together with great care in manufacturing, are the reasons why the pictures are more steady.

The Geneva Movement for the operation of the intermittent sprocket wheel is used in the Motiograph, because it is

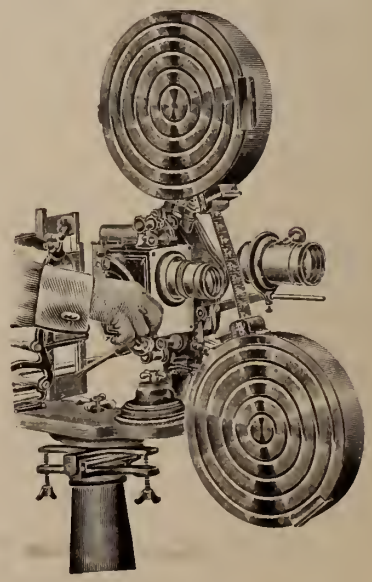

Fig. 4—Rewinding the Film on the Motiograph.

claimed it is the only movement that will carry the film with sufficient speed and accuracy to give a sharp, clear and steady picture, without injury to the film.

The Motiograph Quick Rewind (Fig. 4) is a new and novel arrangement, for which a patent application has been filed, and nothing that approaches it is to be found on any other machine. The film is rewound direct from the main crank handle—the most convenient and comfortable location for the operator, besides which, the greater sweep of the handle makes it possible to rewind without fatigue, and by the power being communicated to the opposite side of the machine in order to reach the reel arbor, the magazine is located with door toward the operator, an advantage that is highly prized by every operator of experience. The location of the crank, instead of being on a line with the face of the operator, is on a line with his elbow, which is the easiest position for the arm, besides which the sweep of the crank is double that used on other forms of rewind. Those who haven't already had the experience should hold their arm in that position, turn a short crank with a heavy load for three minutes, and see how they like it. Then imagine doing it every half hour, besides the regular work of operating the machine. **It's a pleasure** to rewind with the Motiograph. A thousand feet may be rewound with ease in from two to three minutes. To shift the connection between the crank and the reel arbor, all that is necessary is to loosen a small thumb screw under the crank boss of the main frame, turn the crank slightly, pull it outward about

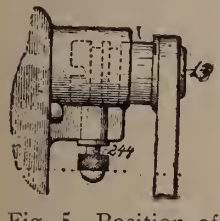

Fig. 5—Position of Crank when showing Pictures.

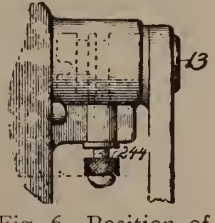

Fig. 6—Position of Crank when Rewinding Film.

3/8ths of an inch (see Figs. 5 and 6), and tighten the screw. It is unnecessary to remove either the magazine or the reel for rewinding; in fact, with reasonable care, and by the use of a few

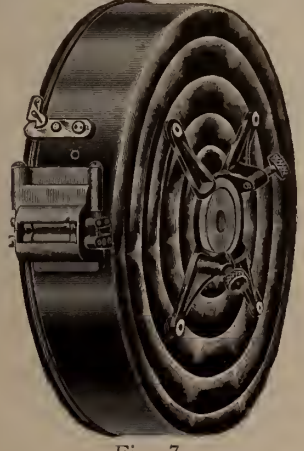

Fig. 7.

feet of white leader on the film, it is not even necessary to disconnect the film from either reel until the film is to be changed for a different subject.

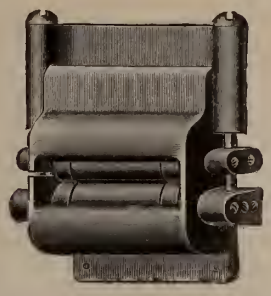

Fig. 8—Enlarged View of Fire Trap or Valve.

The Fireproof Film Magazines (Fig. 7) with four roller traps (Fig. 8) are an important improvement, as the double set of rollers offers double protection. The rollers are spring actuated, which insures that they are always in close contact, thus preventing any possibility of an ignited film passing the trap or valve.

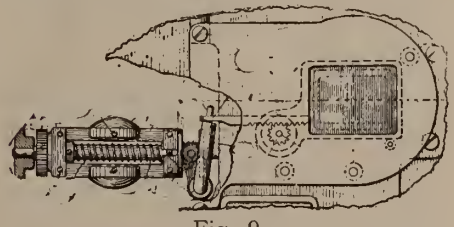

Fig. 9.

The Automatic Safety Fireproof Shutter (Fig. 9) is claimed by the manufacturers to be the only safe shutter that has been designed for this class of work. The shutter is direct connected to a spring ball governor and does not have to depend on friction, gravity or air pressure as in other forms, but is closed by the action of the spring. The Ball Governor has proven its reliability by its universal use on the Steam Engine and the Talking Machine. The Governor, which is located in the body of the machine, is connected to the shutter on the film gate in a novel manner that allows the film gate to be opened and closed without in any way disturbing the connection between the two. Several of the other shutters on the market will stand open while the film is not in motion. Not so with the Motiograph.

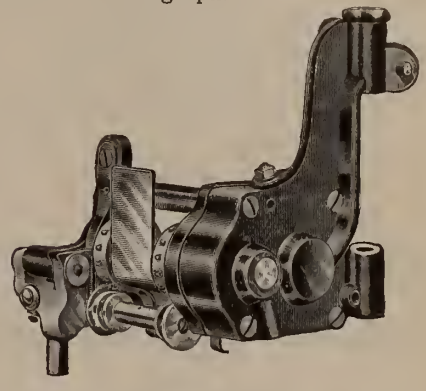

Fig. 10—Framing Device.

The Motiograph Framing Device (Fig. 10) allows an adjustment of considerably over one picture, and does so without disturbing any other part of the mechanism. Nothing but the Geneva Intermittent Pin Wheel and Star, and the Sprocket Wheel and Idler Roller are carried on the framing device. The Pin Wheel and the Star are entirely enclosed, thus protecting these two parts that are most vital to the life and accuracy of the machine, from dirt and accident, besides retaining the oil. In other machines the framing device carries the shutter up and down, by reason of which the wing must be made larger, which considerably shortens the exposure of the picture and lengthens the non-exposure. The result is a greater amount of flicker. By simply removing the front plate of the machine and the slide rod, the entire framing device may be instantly removed. An extra framing device may be kept in

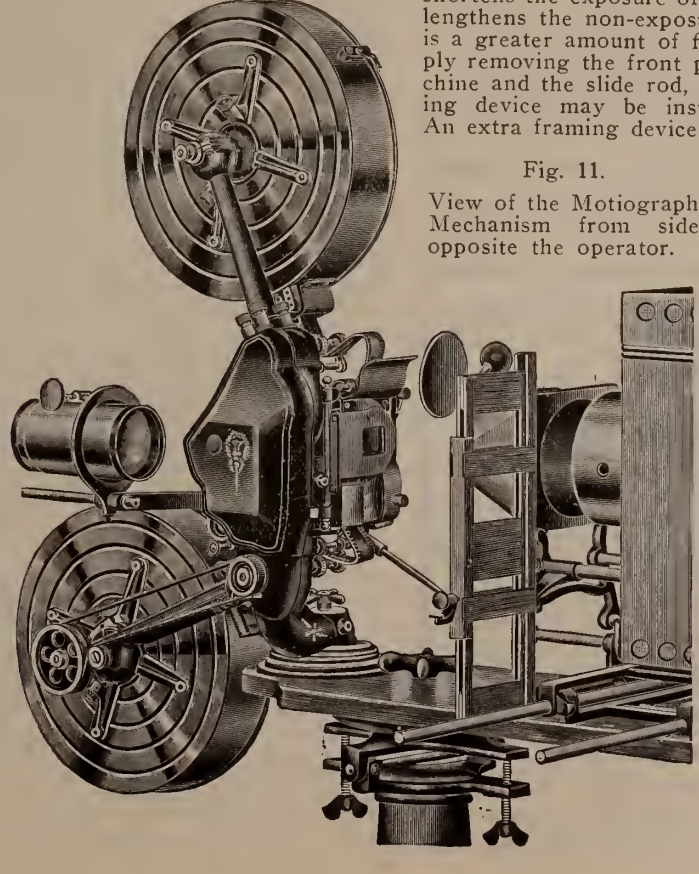

Fig. 11.

View of the Motiograph Mechanism from side opposite the operator.

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reserve for emergency use. Three minutes is sufficient to make the change. The framing handle is in the most convenient location for the ease and comfort of operation that could possibly be selected.

Enclosed Gears and Other Working Parts (Fig. 11) is original in the Motiograph, and is a feature of the utmost importance. In public places there is unavoidably a great deal of dust. It is brought in on the feet and stirred up by the continuous stream of incomers and outgoers, and naturally finds lodgment on any moist surface, such as the lubricated parts of a non-enclosed machine. It gets into the bearings and clogs them up, and quickly wears out and destroys the machine, besides rendering it at a very early date incapable of doing accurate work. In the Motiograph all working parts are enclosed to protect them from dust and accident, preserve the oil, and subdue the noise.

The gears and other parts of the Motiograph are readily accessible for oiling, etc., by loosening three thumb screws and removing the side cover. The front plate is held in place by a spring and may be instantly removed or replaced.

Sewing, mowing and other machines were at one time made with open gears and working parts, but experience prompted a change to the modern type with enclosed parts. The Motiograph is strictly ahead of the times in the Motion Picture line.

The Motiograph Take-Up is not only entirely practicable and a thorough success, but in our estimation is necessary for the proper handling and care of the film, and is a great improvement over the big floor magazine. By its use the film is kept clean, is prevented from becoming entangled, scratched and torn, and is protected absolutely from loss by fire in case of accidental ignition. The Motiograph take-up is operated by a wide flexible **flat belt,** the tension of which is regulated by an adjustable idler pulley, which insures a positive uniform tension, as well as a positive and continuous movement of the reel, without the danger of tearing the sprocket holes in the film.

The Indexed Turn Table Base permits of the mechanism being turned a quarter turn either way, which is a great convenience for oiling, inspection, etc. It may be instantly returned to its proper location.

The Frame of the Motiograph is made in one solid piece of gray iron, and being made hollow, it possesses the greatest possible strength in proportion to the amount of material used. Its rigidity prevents vibration in the pictures.

The Reel Arms are of tapered cylindrical form, being hollow in the center, and they are held in place on accurately machined surfaces by three artistic thumb screws in each.

The Spring Gate Catch is unique and effective. A touch of the finger releases it.

The Aperture Plate, the Sprocket Wheel, and the Sprocket Idlers have been designed with great care to avoid contact with the picture surface of the film. The Double Sprocket Idler Bracket is of advantage especially in running film that is badly worn and has many sprocket holes missing. The patented flanges prevent the film from running off the sprocket. The cuts herewith show the single idler, but the machines are furnished with the double sprocket idlers.

Interchangeable Parts afford a great convenience to the operator, for, in case of accidental breakage of any part, a new part may be had from stock to take its place.

Simplicity is a very strong point in the Motiograph Mechanism. No parts have been used that are not considered absolutely essential to the production of the results to be attained, and every part that comes in hourly use by the operator occupies the most convenient location.

The Design of the Motiograph mechanism will be readily recognized by those familiar with the business, as a radical departure from those in general use, and there are several reasons for this radical departure, viz.: a desire to obtain the maximum of strength with the minimum of material; that the working parts should all be enclosed; to have every working part in the most convenient location; and to combine with strength and rigidity the best possible artistic effect.

The Finish of the mechanism is most artistic and durable and quite in keeping with the beautiful outlines and well balanced proportions.

Extreme Short Focus Lenses may be used, owing to the location of the shutter, which is unusually near to the film.

The Electric Motor Attachment, which has been designed to fit the machine, may be added at any time. It uses a broad soft flat belt, and has an adjustable idler for regulating the tension.

The Slide Carrier Swing is an important movement. By its use the slide carrier used for showing Stereopticon views may be instantly swung out from in front of the condensing lenses, which means a saving of about 50 per cent over what is available when the slide carrier is allowed to remain in its normal position.

The "Lid-Off Wide Open" Lamp House means just what the description says. The top opens entire and almost the entire right side opens. Another advantage is that the lamp house is unusually large and roomy.

The Underwriters' "Lid-Off" Lamp House is the same as the preceding except that it has a smaller side door that is held shut by a strong spring hinge, and has a heavy wire basket on the top to prevent contact with anything that might become ignited through contact with the lamp house. It also has a supplementary bottom made of Transite Board, which is an asbestos composition.

A Dowser Shutter is mounted on the front of the cone and is convenient for shutting off the light to safeguard the film, especially when using a machine that is not equipped with the automatic fireproof shutter. It is also of value in many cities and states where the fire ordinances are very rigid.

The "Motio" Universal Arc Lamp is another special production, and is adapted in every particular for use on heavy current. The carbons are held firmly between two strong jaws, and are clamped in place by a single thumb screw. The carbon clamps will hold firmly the entire range of sizes of carbons that are in general use.

All Hand Wheel Adjustments for

Focusing are a special feature that will be much appreciated by experienced operators. It has three adjustments, viz.: vertical, sidewise, and endwise. With the all hand wheel adjustments, the point of illumination may be accurately, quickly and positively adjusted to the focus of the condensers, and each adjustment is entirely independent of the other. The vertical and sidewise adjustments and the carbon feed have flexible ball joint shafts or arbors.

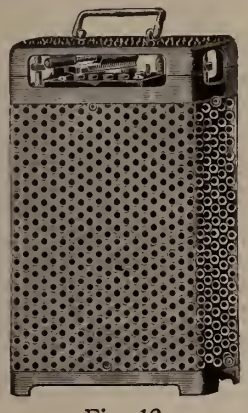

Fig. 12.

The "A. C. R." Underwriters' Rheostat (Fig. 12) is another improvement that is well suited to become a part of the Motiograph Complete Equipments. It is well insulated throughout, has a capacity of 25 to 30 amperes, is light in weight, compact, convenient and artistic in design.

The Workmanship is a feature of Motiograph construction of which the makers may justly be proud. Profit has been sacrificed at every turn by finishing each and every part as thoroughly and accurately as is practicable.

Dimensions.—The Height from bottom of round base to top of body is 13 inches; to center of light opening, 8¾ inches; to upper reel arbor, 19⅛ inches.

Weight of Mechanism, including upper and lower reel arms and M. P. lens, 28 lbs.

Weight of Lamp House, including double sliding base, baseboard and arc lamp, about 36 lbs.

Patents on the Motiograph.—The Motiograph is protected by six patents granted or applied for.

The Motiograph is manufactured by the Enterprise Optical Mfg. Co., a corporation organized in 1899 and now located at 154 Lake St., Chicago. They have a large and well equipped factory with all modern machinery, and a large investment in special made tools, dies, jigs, patterns, etc. After the 1st of May, they expect to occupy larger space in a new fireproof building that is now in course of construction.

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Film Review.

Caught by Wireless.—Routed out of the groove of conventionality, the Biograph Company presents a thrilling dramatic story that is as novel as it is interesting, based on the egregious possibilities of wireless telegraphy. The opening scenes are laid in Ireland, the first showing the interior of an Irish cabin, at which a despotic land agent calls to collect rent. Finding the husband absent, offers insult to the wife. The timely arrival of the husband results in the thrashing of the agent. The agent swears vengeance and returns later with two policemen to arrest the husband, but the trio get a warm reception, and in the skirmish the husband escapes and is advised later by a friend to leave the country, which he does after a tearful adieu to his wife and children. He takes the first steamer to America.

The land agent proves himself an unconscionable villain, who not only casts aside his faithful wife, but two years later burglarizes his employer's safe and flees unintersepted on a liner bound for New York. He would have made good his escape but for the mercurial celerity of the Marconi contrivance, with which the ship was provided. From Scotland Yard, London, a message for his apprehension is flashed to the steamer, which is in turn flashed to the New York police headquarters.

Fortuitously, on the same boat there are as passengers the wife and children of the young Irishman, who, having succeeded in getting appointed on the police force of New York, had sent for his dear ones to join him. The villain is recognized by the wife while on the ship, so, of course, his capture is an easy matter when the boat touched the dock at New York, where the happy reunited family have the satisfaction of seeing their persecutor run to earth.

The film is replete with stirring situations of a thrillingly sensational character, and the Marconi device, which is accurately reproduced, is most interesting and novel.

Stage Memories of an Old Theatrical Trunk.—Following is a synopsis of scenes in this Edison film:

Home of an Old Actress.—An old white-haired lady reading—Her young daughter enters and with all the joy of youth, begs to go to her first fancy dress ball—The old lady refuses, but relents upon recalling the days of her youth—The daughter has no ball costume—Her mother remembers the costumes she used to wear during her stage career.

An Old Theatrical Trunk.—Mother and daughter ascend to the attic where lies the old trunk—It is filled with numerous dancing costumes—The young maid takes out one costume after another until finally a dainty little Japanese gown is found—The daughter quickly puts it on.

The Daughter's Departure.—The old lady shows her daughter how to play the part for the costume she has selected—The daughter rehearses her part to the

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old lady's satisfaction—Her daughter dons an opera coat, kisses her mother good-bye, and departs.

Stage Memories.—The old lady returns to her armchair and falls asleep—The old theatrical trunk appears on the table—The lid opens and dainty miniature dancers of all nations emerge, each with its typical costume and dance—First Turkey, then Mexico, Hungary, Spain, Italy, Russia, Germany, France, England, Canada, Scotland, Ireland and America. The old lady is awakened from her dream by her daughter's return from the ball—She then describes to her the dream of her bygone stage triumphs.

And a Little Child Shall Lead Them.—In this Lubin film the daughter of a rich manufacturer marries her lover against the will of her father. In anger the old man closes the door against the young couple and they start to keep house for themselves. Too much spare time and bad company lead the young husband to become a drunkard. He abuses his wife and little baby, whereupon the wife writes him a note, saying she is going back to her father, and will see him no more. The next morning when the husband finds the note, he takes a vow not to drink again, and to lead a useful life. He takes a position as night-watchman in a factory. He saves a man from certain death and overpowering two robbers leads them single-handed to the police station. He is rewarded for his bravery by being made a reserve policeman. While on duty he finds a child who lost its way, and has just brought the child to the police station when in rushes the mother, in whom he recognizes his wife. The little child leads the mother to her father and also makes her grandfather join hands with her father. The husband will never go astray again, because "a little child shall lead them."

A New Way to Pay Debts (Lubin).—Rent is due and no money in the house. The landlord gives the tenant time up to 3 o'clock. The shoemaker then devises a new scheme to get money. He tells his wife to lie upon the couch and paints a sign "Died From Smallpox," which he puts at the head of his accomplice. The butcher comes for his money. The shoemaker tells him his poor wife died and he has not even money enough to bury her. The good-hearted butcher, instead of collecting his money, adds to the funeral expenses of the deceased wife. The same scheme is worked upon the baker and other people calling for money. When, however, the schemer himself lies down and puts up a sign, "We Both Died From Smallpox," his trick is discovered and he is made to pay up.

See the Point? (Lubin).—A mischievous youngster puts a sharp nail at the end of a long stick and starts out for mischief. The colored butler is the first one to suffer. He feels the point while cleaning the bath tub and falls in the water. The boy then goes on the street where his idle pranks create much disturbance. At last he is caught, brought back to his father and given a good spanking.

Easy Money (Lubin).—A nurse while sitting on a bench in the park falls asleep. The baby girl in her charge walks away and is picked up by a tramp who puts on the child his coat and hat. In the child's hand he places a tin cup and a sign "I Am Blind." The child is much pitied by passersby who freely drop money in the little tin cup. Every time a charitably inclined person gives an offering to the child the tramp empties the tin cup. When a policeman appears on the scene the tramp takes to his heels but is caught by the policeman and quickly relieved of the easily earned money.

A Romance in the Fur Country (Lubin).—"Pierre," a French Canadian trapper, is trading furs with Cohen, a furrier at the trading post. A drunken half-breed, who has gotten into a row with an Indian friend of Pierre's, vows to get even with the trapper for his interference. Pierre receives a considerable sum of gold for his furs which arouses all the thievish instincts of the half-breed. The Canadian, unaware of the plans of his foe, starts across the snow fields for his cabin, the half-breed following his tracks. Arriving home he greets his wife, a pretty half-breed girl, and gives her the gold, which she conceals in a bunk. Pierre now fastens on his snow shoes and with his traps and sled starts on his long, cold journey to his trapping ground. The half-breed has been watching everything through the window. The trapper is only gone an an instant when the other enters and pleads hunger. The wife who is in terror gives him food and tries to place the money unobserved in another place. Hearing the click of gold he suddenly turns and with a fierce oath demands the money. A desperate struggle now ensues in which the wife is left for dead. The half-breed leaves. The Indian now arrives and succeeds in restoring the wife to consciousness. She tells him what happened and he starts off to inform her husband. Pierre sits on his sled, by a frozen stream, when the Indian staggers up with the news. They now start on a hunt for the rascal and finally locate him in the forest, where they battle until their ammunition is exhausted. Pierre knocks him senseless with the butt of his gun and after tying him they drive him over the snow to the cabin. Pierre now tears open the coat of the thief and restores the money to his wife, at the same time ordering the Indian to cut his bonds. The moment he is released he picks up a knife and is about to stab the trapper in the back, when the Indian with a quick movement draws his knife and plunges it into the half-breed, who dies cursing the others. Pierre now with a prayer for his enemy enfolds his wife in his arms.

The Hot Temper.—A great Northern Production, shows a boat is bearing towards the beach. She is made up like a viking's boat with the shields along the sides. At the dragon-stem a young man is standing, while an old gray-bearded warrior, the youngster's father, stands at the helm and six strong men are sitting at the oars. On the shore the guests are received by some knights and all of them walk together towards the castle.

At the castle-gate the old Klenz is standing who, long ago, laid down his sword, with his wife and his daughter in order to welcome the guests.

At night the whole party assembles, in the large hall round the beer-jugs. Although the gout torments the old Klenz, he always is the leader, whenever there is a question as to drain a cup or to play at dice. And even when the hot temper gets the better of the gamesters, and when one word brings on the other, the old man

speaks his mind plainly and brings down his fist upon the table. As for instance in this case. Thyge, the man, whom we saw standing at the helm is sitting with his jug at the dice-table, while his son, Eivind, is taking a walk in the wood with Klenz' daughter Yrsa. Some slight mistake respecting the play make all concerned jump to their feet and draw their swords and only the intervention of Klenz' wife prevents the guest from being killed in the hall. But both knights throw down the gauntlet to one another, and as soon as Thyge has left the room the old ill-tempered Klenz sends out some men in pursuit of him.

His wife, however, has succeeded in sending word to Eivind in order to acquaint him with the event, and at first the young man will rush to the castle and fight with his father, but at last Yrsa persuades him to run to the boat to break the news to the people. He just comes in time to see his father being made a prisoner and the men being killed. Fortunately he does not meddle in the fight, but a little later he sneaks to the castle bent upon releasing his father or die.

At the castle he meets Yrsa, who shows him the secret passage to her father's room, through which the way leads to the imprisoned Thyge's room. Without wakening the old man, Eivind succeeds in getting hold of the keys and in coming into the room where his father is kept prisoner. The meeting between the father and his courageous son is very cordial, but there is no time to be lost; they must go back—through the old Klenz' room.

The old man awakes, gives the alarm and calls his people. With their swords drawn they rush into the room to prevent Thyge's flight, but Klenz' wife and Thyge quickly make the picture change—they induce the father to assent to the union of the loving couple, and with a reluctant but firm squeeze of the hand the peace is sealed.

The Magic Bag is a Nordisk comedy showing two clowns in many amusing positions One of them gets into a bag to hide and as the other endeavors to belabor the bag with a club he finds he is striking air and the bag and its occupant is elsewhere. Finally both are seen in the bag together fighting with each other at close range, after which they make peace again and march off arm in arm.

"Whimsical People," by Pathé Frères. A Pierriette, standing near a crescent moon, snatches five pink suits from the air, and shaking each, it becomes a clown, who seats himself on the moon. In military unison they push their faces through a series of grimaces, and then leaning forward too far, they all go falling down from the moon. It is a long drop, but they reach some kind of bottom and there they execute a peculiar dance; as each jumps over the other in a game of leap-frog, he is transformed into a grotesquely attired negro minstrel, and from that guise into that of a Chinaman. Several dances, in the course of which they also change to girls, follow each other, after which, coming back to their own again, the five clowns begin to fall upward, and are soon back on the moon again.

"Orderly Jameson" (Pathé).—When the general goes on a journey he details orderly Jameson to carry his effects to the train, which are packed in a wheelbarrow. The stupid fellow piles the stuff in and so clumsily does he handle the outfit that he reaches the depot just in time to miss his general. With his brute strength to count on, he sets off along the tracks, pushing the barrow before him. Up steep inclines and down grades he plods, dropping boxes and parcels every now and then. He safely crosses a river by balancing on a thin plank, and goes over all kinds of rocky ground. But he finally comes to grief when he follows his charge over a cliff, and the whole outfit is demolished. But still he is undaunted, and is at last seen at attention before his general, with only two boxes to tell of his stupid task.

"Wedding in Brittany" (Pathé)—A picturesque celebration shows the prettily costumed Britons with their sturdy wives leaving the church, where the ceremony was performed. The feast is next in order, and on a huge lawn, simple board tables with benches are laid out in long rows, and the guests take their places at the sumptuous repast which was cooked in the open air. When the feast is over, the poor of the vicinity are served what remains. The merriment of the banquet over, the guests disperse about the lawn, where to the tune of the bag-piper, who plays from a farm wagon, they dance a picturesque gavotte and another native dance in which the hundred participants are formed in a huge circle which moves slowly round as the dancers execute an intricate step. The film includes a view of the simple wedding presents, and the last picture shows the young bridal couple.

"Engulfed in Quicksands" (Pathé)—A poor unfortunate is begging from passers-by, but nobody seems to care to help him. He wanders about the streets, making piteous appeals, but of no avail. Finally he comes to a hut where a poor man and his wife and baby are seated, and they, on seeing the unfortunate, call him into the house. The young wife prepares something from her scanty store, and the beggar is soon eating ravenously. He rests at the house for a little while, caressing the little curly-haired boy baby of the kind-hearted couple. When the beggar is talking to the parents the child goes out to play, and soon is forgotten. Suddenly they are alarmed by its cries, apparently, for the father runs out, and soon returns, carrying his injured little boy in his arms. The beggar is handy with first aid, and endeavors in every way to show his gratitude. And when it becomes necessary to call a doctor he volunteers to bear the note. The father writes a request to the physician, and after instructing the beggar as to the course, dispatches him. The anxious man runs earnestly along, but being a stranger, soon loses his way. He endeavors to find a path and wanders to the beach, where, as he walks, he suddenly finds himself sinking into the mire. The terrible truth that he is caught in a quicksand dawns upon him, and he struggles frantically, but it sucks him further down. He tears and tugs madly for liberty, but down, down, down he goes, until he is completely engulfed in the murky sand, and the last picture shows only a writhing, twitching hand protruding from the sand.

"Beauty Parlors" (Pathé) shows a masher approaching a lady on the street who is elegantly dressed, but when he gets near enough to see her face he changes his mind so suddenly that he is glad to get away. The ugly woman passes on, however, and on reaching the store of a beauty doctor, decides to step in. The M. D. promises her complete satisfaction and gets busy promptly. First he subjects her mud-colored marcelled hair to a treatment, and in a little while she has beautiful raven-black hair. He massages her face and removes all dermatological defects, and finally gets to work on her teeth; in a few more seconds the woman emerges from the place a fine specimen of natural brunette beauty, with teeth like so many pearls. This time when she meets a gentleman on the street he promptly offers his arm.

"The Devil's Three Sins" (Pathé)—A knight takes leave of his sweetheart before going on a journey, and while indulging in an affectionate farewell he pencils a small note which he places in her custody and in which he promises his sweetheart that he will neither drink, flirt nor quarrel. He then starts upon his wanderings over the country land. Becoming very much fatigued, he seats himself on a rock and begins to doze off. Suddenly, he finds himself in a tavern where three men are drinking. They invite him to partake from the foaming steins, but he thinks of his resolution and declines; but they press upon him so persistently that he finally takes a drink. As he does so, one of the drinkers assumes the shape of the devil and the knight flees from the scene. Going further on he finds himself in a crowd for which a street girl of the Carmencita type is dancing, with a tambourine. When she stops he admires her beauty, and after speaking to her chucks her playfully under the chin. As he does so, she turns round and the knight is again with the devil. Having now broken two vows, the traveller realizes that he is in the devil's hands but he is helpless; and, when in going through a wood he becomes involved in an altercation with a stranger, he forgets his third vow, and drawing a rapier he fights a duel with the man. He fells his opponent with a mighty stroke, and as the man lies before him on the ground the knight sees him gradually change into the jeering, scoffing Devil. Angry at himself for having fallen under the influence of the Evil One he brandishes his sword as if to exterminate him, but the excitement of the situation is too much for him and he suddenly wakes up to find himself sitting on the rock where he had fallen asleep. It had all been a dream.

"Gendarme Has a Keen Eye" (Pathé). This soldier, who is on duty to watch for smugglers on the frontier, prides himself on his keen eye, and does not suspect anything when a couple in an auto pass him and cross the boundary. They meet their smuggler confederates, and two bundles of goods are dressed up to resemble ladies and are strapped into seats in the huge car. Then the chauffeur goes along with his load for a way, but soon something happens, the car stops, and he gets out to fix it. While he is thus engaged, the gendarme comes along and begins to flirt with one of the heavily-veiled ladies. The lady's failure to respond is no surprise to him but he keeps on ogling and occasionally tickling her in an attempt to win a smile from her. Of course, the figure cannot respond but his keen eye fails to detect the ruse and he keeps on flirting with her. Soon the chauffeur has fixed the machine and, as he is about to start, the gendarme attempts to kiss one of the ladies by throwing his arm around her. The machine suddenly starts off and he is left with the lady's head in his arms. Then the truth dawns upon him and he runs after the car. The auto crosses trails with another ma-

chine, and when the officer reaches the spot he follows the wrong machine, which also has two ladies as passengers. He chases it all the way to the frontier post, and he arrives out of breath just as the machine is about to pass. He shouts a warning and tells the other soldiers his experience, but they laugh at him. To prove what he says, he jumps into the auto and seizes one of the ladies; but she happens to be very much alive and the buncoed gendarme finishes up much the worse for wear.

"The Vestal" (Pathé) is set in the Roman era. A young soldier and his sweetheart are embracing each other fondly and making their vows. The next scene shows the public square, where it is announced that war has been proclaimed. The old priest addresses the populace, telling them that he has chosen for them a great leader who is none other than this young man. Upon order of the priest, his mail, sword and helmet are brought him, and 'mid the cheers of the people he bids his love goodbye and goes off to the war.

The next view shows the girl lounging in her room attended by her slave. Suddenly a messenger announces that a soldier seeks admittance with news for her. He is promptly shown in; he is a wounded man, and after placing the message in her hands, he drops dead at her feet. Upon reading it she learns that her sweetheart has been killed. The terrible truth is too much for her and she becomes morose and melancholy. Finally, in despair, she decides to take the veil and become a vestal in the church, whose duty it is to keep burning perpetually a sacred flame of incense in the tower of the church. She is admitted to the sacred duty, and is satisfied to so forget her lost lover.

The next scene shows the unveiled girl being marched out by soldiers to a cave where she is to be executed by being thrown into the pit to die. The black hole is uncovered, and after the priest points out to her the extinguished light, she is quickly thrown into the pit, notwithstanding the pleas and efforts of her lover who has meanwhile arrived on the scene. At this moment a miracle occurs, for, of its own accord, the light suddenly flares up, no human hand having touched it. All gathered about it prostrate themselves before the divine manifestation and recognize it as a heavenly interference. The girl is taken out of the terrible pit and restored to the arms of her lover.

"I Have Won a Pig" (Pathé)—A raffle booth at a country fair is shown, at which live stock is being drawn for, in full operation. The good folk gathered about hold numbers and as the wheel turns a clown distributes among the winners, chickens, rabbits and geese. One portly gentleman wins a pig and becomes so elated on receiving his prize that with some friends he goes to a café to drink. He indulges by far too freely and spills many bottles of liquor into the pig's anatomy, via its mouth, until the animal seems to be intoxicated too. Holding it in arms as he would a baby, the prize-winner goes to an employment bureau with it and engages a governess to take care of it. The lady who accepts the position follows him around faithfully until he reaches his home, where as soon as he staggers in through the door, his wife takes hold of him, and after giving him his dues drives the pig from the house.

Pathé's **"A Good Joke"** will amuse everybody. A quartet are making merry at a feast, and one of them is so full of liquor that he falls from his chair. At this his companions conceive a clever plan for some fun. Taking a white fur suit from a wardrobe, they put him into it, and finishing the outfit with heavy white gloves and fitting a hollow bear head tightly over his own, they turn him out of the house resembling an intoxicated Polar Bruin. He staggers along the roads, and soon becoming tired, crawls. In this position he makes his way among some peasants working on a farm, and drop their implements, the terrorized folk run into town, where the alarm is quickly spread, and many amusing scenes follow.

"The Dream of an Opium Fiend" is a trick subject by Méliès. The opium fiend is seen in a den, puffing on this terrible narcotic. He then falls fast asleep and dreams that he is at home with his wife. He asks for something to drink and he is given wine, which he does not care for, and he is finally given some bottled beer and a glass, but he complains that the glass is too small and he gets a very large sized glass receptacle, into which his wife and maid servant pour the contents of the bottle. As he is about to drink the glass passes from his hand mysteriously, sailing through the room and out of the window to the moon, which drinks the beer and the empty glass is returned to its owner by Diana, who rides below on her crescent moon. The opium fiend tries many times to embrace her, but she always disappears from her original position; and once, when he almost gets her, she has changed into a most ugly creature. He hurls at this hideous transformation everything within his reach. The scene then changes, showing the fiend, awake, throwing the different things at the Chinaman attendant of the opium den.

The Cook Wins.—An amusing Rossi comedy, well calculated to cause wholesome hilarity. In the quarters of a confirmed bachelor are several candidates for the state of matrimony discussing their fates, when one produces a paper in which he has advertised for a lady with certain qualifications. In great glee they depart for the appointed place, and arriving at the establishment the candidate is introduced to the several applicants. In turn he is entertained by one endowed with ability to paint, the poet laureate, the pianist and violinist. In conclusion he is entertained at dinner, and the many delicious dainties placed before him so tickle his palate that he desires to see the cook. The little maid is brought out and very shyly accepts his compliments, and when he finally expresses his preference for this demure little maid in foreign costume, he brings upon himself the intense hatred of the others, who leave in disgust. The series concludes with an enlarged view of the maid feeding the human monster and thus insuring his perpetual affection.

Good-Hearted Sailor.—This Rossi subject depicts in a striking manner the typical whole-heartedness of a sailor. In a happy home at the seashore are a sailor, his wife and two daughters. One of the daughters has a sweetheart, a young seaman. The latter calls to pay his respects to the family and makes a candid confession of his love for the eldest daughter, to the mother. The father is called, and when apprised of conditions, he gravely shakes his head and refuses his consent, for reasons he does not disclose. His ruling brings regret to the heart of the young aspirant for the hand of his daughter and tears and regret to the latter. The laddie departs, but returns after dark to call for his lassie to be clandestinely married. As he cautiously enters, she stealthily comes to meet him, and her heart filled with joy and regret she places her hand in his and with longing eyes she almost reluctantly leaves the home of her youth and to which her heart still clings. The next day the family is deeply moved by their experience and the stern father is convulsed with regret and remorse. Shortly after we see our laddie go out to sea in his little craft and our lassie is at the shore waving a fond farewell. She has a premonition of misfortune, and with tears streaming over her cheeks she wends her way to her home. Towards evening someone notes signals of distress far out in the sea, and the fact is soon imparted to the old sailor, who fearlessly answers the call of duty and with a light sets out to render aid to some unfortunate. The youngest daughter pleads not to go out into the storm, but is ruthlessly thrust aside. On a rock out in the sea the sailor finds the shipwrecked lad, and when he recognizes him he is at first sorry for his effort, but the earnest pleading of the almost exhausted laddie moves him to compassion and he takes him up and brings him in to land, whence he carries him home. Soon the young wife enters and earnestly pleads the pardon of the father; again the large-heartedness of the sailor comes to the fore and he pardons both the young folks and bestows his benediction, to the extreme joy and happiness of all concerned.

Willie's Magic Wand (comic and magical). Willie's father, a magician, amuses his little son by experiments with a magic wand. Willie yearns to possess the wand and work his father's wonders by its means. He succeeds, appropriates the wand, and departs in search of subjects.

Willie wants to play out-of-doors, but a snowstorm prevents. He raises his wand, the storm ceases, the sun shines, and the snow gradually dissolves.

Willie touches grannie's face as she sleeps. She awakes, horrified to find herself adorned with complete masculine beard and moustache.

Grand-dad, enjoying his paper and soothing liquids. Willie steals behind and touches the tumbler and syphon. Grand-dad, surprised to find a full glass, proceeds to drink, but the fluid turns to flour, which flies over the old man.

He collapses on to the floor, whereupon the syphon moves itself to the edge of the table and plays upon grand-dad.

Cook is preparing a monster fish for dinner. A touch of Willie's wand, and the fish arises from the table and offers battle to the affrighted cook.

The lazy boot boy is asleep in his pantry. Willie touches the brushes, and they automatically clean the dirty boots and black the sleeping boy's face.

Willie's tea time. Mother cuts a slice of cake. Not large enough. He asks for more. She cuts another slice. He desires the whole cake. She declines to give it, and removes his plate altogether.

Watching his opportunity, Willie touches mother and cake with his wand. Surprised at herself, she suddenly hands Willie the cake, which he proceeds to enjoy.

Father, informed of the magic occurrences, investigates. Willie owns up.

As a punishment, Willie is converted

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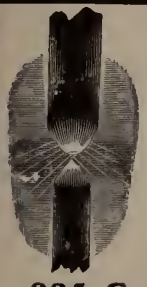

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We handle all **INDEPENDENT** makes of Films, and have all the different makes of film up-to-date. We can give you the **best service** for the **lowest prices,** and no **REPEATERS.** We have about 100,000 feet of Film in good condition for sale, **CHEAP. WRITE TO-DAY.**

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The Largest Independent Film Exchange in Ohio
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in

The Optical Projection Line

and confine ourselves exclusively to

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We are not hampered by the endless amount of detail that is experienced by others who sell machines, outfits, supplies, etc., operate vaudeville and five cent theatres and do a little of everything else connected with the line. That's only **one reason why** we can furnish such

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We are pioneers in the business and have in service from one to several of every desirable subject in both Films and Song Slides that have been produced, and yet, without the use of either **large advertising space or circus talk,** we have most of the time had all the customers we could supply and sometimes have many on our waiting list. **The quality of our service does our advertising.** We are increasing our facilities and

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If you need a machine we can tell you where to get the right one at the right price, but, **we want to furnish your films and slides.** You prefer a specialist in medicine or in law, so **let us show you what a specialist can do** for the bank account of a five cent theatre.

Write at once for our Special Offer.

THEATRE FILM SERVICE COMPANY
Room 128, 85 Dearborn St., Chicago

into a girl! Disgust of youthful conjuror.

Willie promises amendment, and is again transformed into a boy.—Urban.

His Daughter's Voice.—A very pathetic Urban subject, depicting the sad misfortune of a young girl, who with her voice aided her blind father to maintain a livelihood. Led up and down the thoroughfares, an old and feeble blind man plays a violin and the escort, his little daughter, sings to the sweet strains emanating from his instrument. Now and then a pedestrian, moved to compassion, gives alms, which is thankfully received. A prosperous looking gentleman accosts the girl and requests her to visit his establisment for the purpose of making a talking machine record. The request is granted, and soon father and daughter are on the way to the appointed place. The record is perfected, the two unfortunates are liberally rewarded, and continue their vocation. Soon after we see them playing near a saloon, from which an inebriate has just been evicted. As the girl passes along with outstretched hand, she is struck over the head with a bottle by the infuriated drunkard and falls to the ground in a heap. Someone gathers her up and carries her away, while others chase the guilty scoundrel, leaving the old man to grope his way until a sympathetic little lad leads him in the direction taken by the one bearing away the unconscious form of his daughter. He is soon obliged to grope his way home alone, aided only by a hickory stick. The grief-stricken parent seeks out the hospital daily and spends as much time with his daughter as possible; but to add to his dire distress the girl succumbs to the complications arising from the disaster befallen her and after the deathbed scene the heart-broken father is tenderly led away. He visits the talking machine establishment and is accorded every sympathy. Left alone in the room, he listens to the reproduction of his daughter's voice, even plays a few strains on his violin to accompany her as he was wont to do, but his grief and the added burden of life weigh upon him heavily; he collapses under the strain and with visions of his transfigured daughter floating before him he expires. The apparition of the daughter emanating from the talking machine is clearly shown, and the angelic countenance beams with compassion as it tenderly guides the soul of the old man to the haven of rest where there are to be no tears and sorrows. Well dramatized and of good photographic detail.

Shamus O'Brien (Selig Polyscope Co.).—This story, of an adventursome young Irish patriot, chosen for his qualities of bravery and cunning, as leader of a secret organization in old Ireland, deals with the troublesmoe days in that country when a handful of faithful followers, headed by this staunch supporter of Irish rights, kept up for months an unequalled fight for liberty against their oppressors, the English. Shamus O'Brien is frequently spoken of as The Bold Boy of Glengall, and especially known, under either title, to the Irish element. But his fame is by no means restricted here for the people of all nations have heard of him with respect to his fearlessness and leadership. The subject is made famous by the celebrated poem of that name, and a dramatic company which toured this and other countries some years ago. It is one of the most worthy of Irish dramas, and certainly our reproduction of this historical play eclipses all former film subjects of this nature.

The scenes are of exceptional beauty, and the costumes are lavish, both conforming to the time and place of the story's origin.

The introductory picture exhibits a drawing room scene at the home of Mary, the sweetheart of Shamus O'Brien, with Mary and her mother conversing. The mother quits the room and the villain's colleague, an officer in the British army, enters and shows the girl a copy of the placards which are being circulated on the high-roads; effectually, that Shamus O'Brien is wanted for treason against the Crown, that he is an outlaw and £100 reward is offered for his capture. This officer is an admirer of Mary's and takes much pleasure in showing this disgrace against his rival. The girl orders him out of her sight and then sends a message to warn her sweetheart.

Shamus receives the note amid much jollity and pleasure among his friends, at his mother's home in the mountains of Glengall. He imparts the news and they disperse, he retreating to a cave in the mountains, the entrance to which is a well in the yard of the home. British soldiers arrive but cannot find him. In the cave one of his clan is on guard. Shamus writes to his followers encouraging them to be brave and while consulting with his companion the villain, a traitor to their cause, steals in unseen by either of them. Shamus exits, the villain attacks the guard, knocks him to the ground, then leaves. The watchman arises and waves a lighted torch across the waters from the underground opening of the cave, by which the Irish patriots are called to council.

The Informer Tricked.—The traitor leads the British soldiers to the cave. They find no one and the disappointed officer contemptuously strikes the villian, for his apparent misinformation.

The Hand of Vengeance.—The Irish patriotic clan assemble in their rendezvous (they resemble the Klu Klux Klan of this country's chronicle), and are next seen at the betrayer's home where they drag him out to punish him. Shamus arrives, disguised as a British army officer, reveals his identity to them, and intercedes to save the traitor from their wrath.

Shamus goes to the home of Mary, his sweetheart. As he enters the villain is making ready to escape with a letter wrested from the girl and mother. At the door Shamus obstructs his flight, the villian recoils but Shamus attacks him, grabs the message and knocks the traitor down. They let him go and Shamus and the girl show their pleasure at seeing one another.

Outside the traitor's hut, Shamus is taken prisoner, but his subsequent appearance confirms his escape.

Shamus Plays the Fox.—He visits the officers' quarters in his British military disguise, imparts news to them, they are unsuspicious and liberal in their converse until an orderly presents a message stating that an enemy is among them disguised. They immediately suspect O'Brien. He charges the orderly to be the spy and in the confusion escapes again.

Another Scene in the Mountains.—Shamus fights a fierce duel with an army officer and defeats his opponent but is made captive by the British soldiers.

The next picture shows Shamus O'Brien in prison. Many friends, a priest and his mother, visit him. Villain enters and tries to deny the mother's presence. Shamus chokes the scoundrel unmercifully.

Following section shows Shamus going to the gallows, his hands are secretly unbound by a friend, he goes to the scaffold but shoves the man aside and escapes through a nearby gate. Another scene at the same time shows that Mary secures a pardon for her sweetheart, after a noble plea for his life. The mother calls Shamus, he stops his flight and wilfully returns to the gallows, but the girl arrives barely in time to save his life, at which there is much gladness among his friends and the sweethearts have sufficient cause to rejoice, as they do.

The Robbers and the Jew.—A very amusing incident, showing the different victims of two amateur highway robbers, including the Chinaman, the washwoman, the dudes and the strong man. The strong man is tied to the tree and very much surprises the robbers by walking off with tree and all their booty besides, which they have stored in the hollow trunk. A good comic subject.

'Twixt Love and Duty; or, A Woman's Heroism.—A dramatic subject of special merit, showing the husband leaving home to go aboard his ship at sea; the discovery of the ship on fire by his wife; her desperate efforts to get at the village church bell to sound the alarm, and finally the daring rescue by the life-saving crew. A splendid subject, full of interest and pathos.

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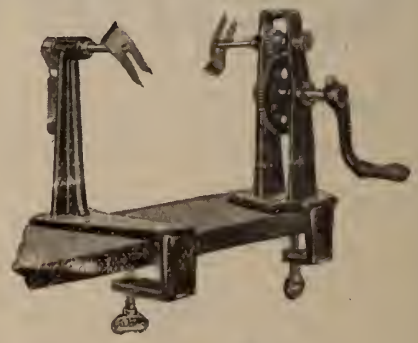

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Fireside Reminiscences.....505 ft.

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Beauty Parlors.....262 ft.
The Devil's Three Sins.....377 ft.
A Briton's Promise.....885 ft.
Suspicious Husband.....393 ft.
The Baby Show.....410 ft.
My Watch is Slow.....295 ft.
Angel of the Village.....410 ft.
Billy Is on Fire.....278 ft.
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'Twixt Love and Duty.....455 ft.
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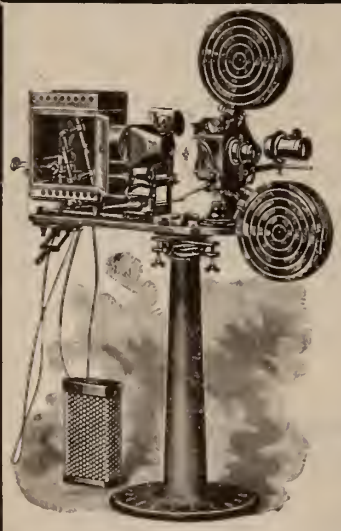

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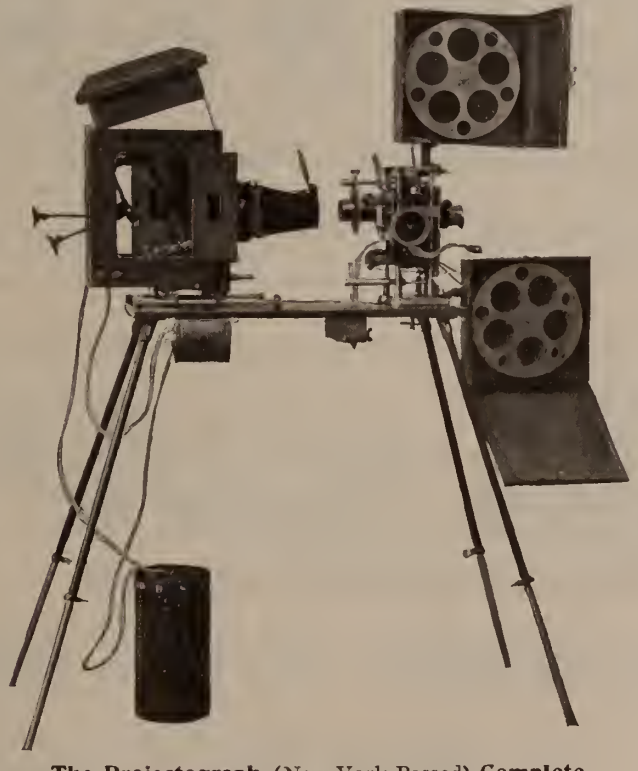

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TOTAL WATTS CONSUMED		TOTAL WATTS SAVED
By ordinary **Rheostat**	By our **Rheostatocide**	
2750	1000	1750 or 64 per cent.

	Rheostat	RHEOSTATOCIDE
Rise in temperature above that of room	320 DEGREES	23 DEGREES

Temperature of room during test 72 degrees

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Vol. 2., No. 13. March 28, 1908 Price, 10 Cents

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Q. No. 1. Is the "**Hallberg Economizer**" anything like the following current-saving devices: B & M Inductive Coils, The Magnetostat, The Rheostatocide, Reactive Coil, Reactance Coil, Kicking Coil or an Impedance Coil?

A. No. 1. **No. These are all common choke-coils, under different names, as have been used during the past 15 years in all ordinary arc lamps.**

Q. No. 2. How much current do the above mentioned **Choke Coils** save over the rheostat for M. P. lamp?

A. No. 2. **About 50 to 60 per cent. on 110 volts, and from 60 to 75 per cent on 220 volt circuits.**

Q. No. 3. Does the "**Hallberg Economizer**" save more current?

A. No. 3. **Yes, About 10 to 15 per cent. more.**

Q. No. 4. What size fuse for 40 amp. M. P. lamp?

A. No. 4. **For above choke-coils: 50 amp., but only 10 to 20 amp. for "Hallberg Economizer."**

Q. No. 5. Are you familiar with any other devices for saving current in M. P. arc lamps?

A. No. 5. **Yes. An ordinary old-time compensator can be used. The compensator is also known by the following names: Single Coil Transformer, Auto Coil or Transformer, Auto Converter, Economy Coil, etc. These compensators simply reduce the voltage to about 50 volts. You then use your rheostat on the 50 volt binding post, saving 50 per cent. You may use a small choke coil with the compensator, saving a little more current. The compensator saves current but it does not give a steady light.**

Q. No, 6. Does the "**Hallberg Economizer**" give a better light than any other device?

A. No. 6. **Yes, 10 to 25 per cent. better.**

Q. No. 7. Why? A. No. 7. **Because there is no flame at the arc, and the arc is always absolutely steady.**

Q. No. 8. Have you replaced any of the above devices with the "**Hallberg Economizer**"? A. No. 8. **Yes.**

Q. No. 9. Do you make an allowance for our old choke-coils, compensators, etc. A. No. 9. **Yes.**

Q. No. 10. Is the "**Hallberg Economizer**" the only device with which it is impossible to blow a fuse?

A. No. 10. **Yes.**

THE HALLBERG AUTOMATIC ELECTRIC ECONOMIZER is Patented—Do not Forget—There is no Device—Just as Good

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Consulting Electrical Engineer

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Editorial.

News of a Non-Inflammable Film.

The name of F. Paul Liesegang attached to an article in *Der Kinematograph* (Germany) is sufficient authority for announcing to our readers the long-wished-for discovery of what is claimed to be a non-inflammable film. Should the reports of the tests given on another page be true, and we have every reason to believe in their authenticity, just think for a moment what a revolution this will create in the moving picture field: The chief objection against the opening of theaters in densely populated districts will be removed, insurance rates will be within reason, fireproof magazines will be relegated to the scrap-heap, and operators will no longer be compelled to work in prison cells. It is more than a coincidence that at the time this important discovery was announced to the world, George Eastman should be in Europe, and it is to be hoped that he will return with the rights of manufacture, so that the new film will carry the same high grade of sensitive emulsion to which we are now accustomed.

Phonographic Song Selections.

In our visits we have come across quite a few nickelodeons who are using the phonograph to good advantage with song slides. In the course of a conversation with Mr. William T. Rock this subject was touched upon and he highly favored the idea and wondered why it was not more generally adopted. As he pointed out, there is also a splendid business opening for someone to make a specialty of supplying the records and slides, which need not be confined to the popular songs of the day, but operatic and classical music could be produced, for which, of course, the slides would have to be made from specially posed and trained models. But to make it a success only the best phonograph obtainable should be used and not the screechy things that are now used as barkers in some places. This opinion of an old and experienced showman is worth consideration and could be adopted with advantage by small theaters which cannot afford the services of a good vocalist, and a poor one is worse than none at all.

The Exhibitor.

We have received a letter from an exhibitor, in which he asks us to treat the answer editorially for the benefit of the exhibitors throughout the country, whom, he says, look to the MOVING PICTURE WORLD for light and guidance. His first paragraph for comment reads:

I have been renting from a concern who, before the combine, supplied me with film up-to-date and usable. Since the 2d of March I have been receiving chestnuts—film I used three and four months ago are being repeated, and instead of getting first run I have to take what I can get. I am paying seventy-five dollars a week for my service, and during the last two weeks, owing to showing junk, I have lost in takings nearly two hundred dollars each week. I complained to my renter, who said that was the best he could do. I then said: "Well, if that's the best, it is a pity you ever bound yourself to a combine which cannot keep up the demand for film, and I am going elsewhere for my service." Now, Mr. Editor, this is what I want you take particular notice of. He then said: **"If you use any film other than that licensed by Edison, I will get an injunction against you and close your place. No one can give you service but those in the combine."**

We will answer this before we go any further. We are advised by counsel that this threat is indictable, and that suit may be entered against the person, and damages claimed. First, because no such conditions exist; the market is free and open and the exhibitor can obtain his films where and how he chooses, and use them. Secondly, that it is a threat tending to the restriction of a perfectly legitimate trade or occupation, and under the laws of the United States it is a penal offence for any person or corporation to make such threats. We therefore advise our readers to take no notice of any such nonsense, but to unite and form associations for their own protection, such as are already formed in Chicago, St. Louis, Michigan, Boston and New York. The exhibitors have made the profession what it is to-day, by supplying the public with that which pleases them, and when the public become dissatisfied the whole business is at an end. This supplying of old subjects the public will not stand for, unless they are subjects of rare interest to them. We have visited nickelodeons in Chicago, Pittsburg, New York and elsewhere and heard the same complaint, viz., not enough new subjects to go around. What the public wants, and what the successful exhibitor must supply, are good, clean, wholesome and up-to-date subjects, and there are ample on the market to give full satisfaction.

Reverting again to our correspondent's letter, he says:

Mr. Renter further stated that the Eastman Company had signed an agreement not to supply the "outlaws" with film, so that all on the market at present is old stuff that was in the country long ago and the only foreign firms supplying new subjects are Melies and Pathe, and that the Edison Company are preventing any film coming through the customs.

We wish to say right here that we do not like the term outlaw applied to men who have the courage of their own convictions and who are standing up for their rights.

Webster defines outlaw as "a person excluded from the benefit of the law, or deprived of its protection."

With this definition there is not one of the renters that can be termed outlaw; they are all good, law-abiding citizens of a free country, who object to having their liberties curtailed.

As regards the agreement rumored to have been made between the Eastman Company and the Edison Company, we have it on the best authority that such an agreement has not been made.

As regards the latter clause, we are sure the Edison Company have no desire that such false statements should go abroad as emanating from them. No film has been stopped in customs for this cause.

This brings us to the position of

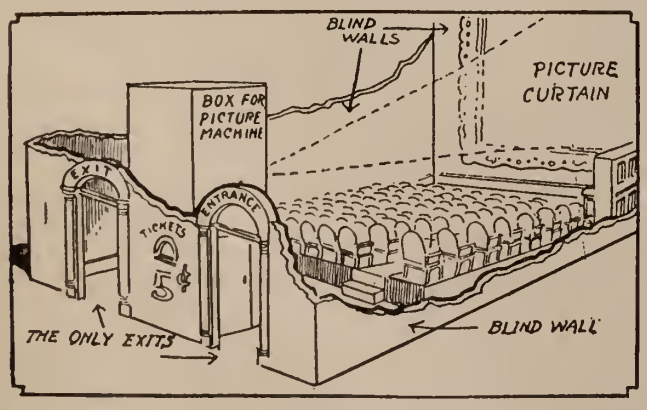
The F. S. A.

The statements in our last issue express the feeling in Chicago and New York. The whole membership is in a state of uncertainty and a meeting has been requested *without the presence of the manufacturers,* wherein the renters may adjust their differences and decide on a course of future working. They fully realize that they were misled and they now want certain exactions removed. The burden is so irksome that several defections have already taken place, notably among these an executive officer, and more are threatened. We are sorry to see these resignations, because we are of opinion that the Association, for which we worked so hard, is of vast power, if united, and working free from either faction. The members of the F. S. A. ought not to be the sufferers, pending any litigation between Biograph vs. Edison, or Edison vs. Kleine Optical Company. They should be on neutral ground, holding the balance of power in their own hands. This is no "frenzied agitation," as the trust organ said, but calm, mature judgment on the evidence as we see it, and to those who are enlightened we would say: Have courage in your own convictions and do not forget that "In Unity there is Strength."

Magna est veritas, et prævalebit.

A Hint to Builders.

As mentioned last week, the St. Louis newspapers are still active in attacking the nickelodeons from every standpoint. In an article condemning the construction of these places one newspaper publishes a sketch of the average hall and points out the fallacy of having the film box (fire box, they call it) located over the only exits. The writer of the article cannot see why the



screen cannot be placed there and the machine at the rear. Of course there are many difficulties in the way and it would be a great hardship to many to reconstruct their theaters along these lines. However, many of the new places being opened are so arranged, in which case, of course, the aisles are at the sides.

Preparing the Slides for a Lecture.

By Burton H. Allbee.

Specially contributed to the Moving Picture World.

Illustrating a lecture should be done, camera in hand and on the ground which is included in the text. It is possible to illustrate in other ways, but the work is not so effective and the results are not nearly so satisfactory. Wherever possible the lecturer is urged to go over the ground himself, not once, but many times. Unless he does this his statements will frequently appear incongruous to those who are familiar with the ground described, and the lack of personal knowledge will reduce the confidence of the lecturer.

It is reported of Sir Walter Scott that when he was writing his "Lady of the Lake" he actually rode over the ground described to verify his location of Fitz James at a certain time. Unless the lecturer does the same he will always have doubts of the accuracy of his statements and there will always be a haunting fear that someone in his audience knows more about the ground and distances than he knows himself.

If a personal digression may be pardoned the writer will refer to some of his own work as illustrating this. He is preparing a historical lecture on Washington's retreat through New Jersey during November and December, 1776. He has gone, and is going as this is written, over the ground covered by Washington's army from Fort Lee to Philadelphia, most of the way on foot, camera in hand. Some of the ground has been traversed several times. Some of the rest may be. It is the only way to be positive of one's statements, and though it involves a great amount of hard work and oftentimes much inconvenience, it is the only sure method and its effect will always appear in the finished lecture.

It is assumed that the negatives have been made, and while probably only a few lecturers will make their own slides, still this narrative of processes is made complete for the benefit of those who desire to do the work themselves. It won't hurt the man who employs a professional slide maker to know how to make his own. It will benefit the man who desires to make his own.

If 4 x 5 negatives have been made probably most slides can be made by contact. That is, the slide plate will be manipulated exactly like a print on paper, for a slide made by contact is no more, nor no less, than a direct print on glass instead of paper. And the manipulations and operations are much the same, except that the slide offers more opportunities to manipulate and doctor because the base is substantial and permanent, while paper will stand compartively little. The printing, developing, fixing, washing and drying do not differ materially from similar operations with paper.

If the whole 4 x 5 negative is wanted, or if a larger negative is used, recourse must be had to reduction. And to accomplish this more or less complicated apparatus is necessary. To condense a 5 x 7, or larger work and a good lens. Otherwise the finished slide is plate into the limits of a 3 x 3 space, which is about all one can count upon on a slide plate, requires careful quite likely to show the effects of crowding, or be otherwise unsatisfactory.

Even though these observations are true good slides can be, and have been made with neither complicated nor expensive apparatus, and more can be. The professional might smile at some of the makeshifts of amateurs, but that matters little. The fact remains that the amateur

is turning out better average slides than the professional, slides which are more effective and more artistic and are more worthy to be shown as illustrations of a particular subject.

The worker being ready to begin slide making enters his dark room, prepares his printing frame and negative the same as for printing on paper. He opens his box of slides and places one on the negative so that the plates will rest film to film. Clamp the frame, turn up the white light and one is ready for exposure.

Here is where his first difficulty will come. Exposure varies, even as it varies for paper, and to be able to judge with substantial accuracy is one of the features which can only be learned by practice. But for the average commercial slide plate from five to ten seconds is generally sufficient for an average negative three feet from an ordinary gas burner with a flat flame. A 16-candle power electric light will be substantially the same, while a 32-candle power light would reduce it somewhat. Personally the writer prefers gas to electricity for slide making, and has arrived at this conclusion after long experiment with both.

The developer is important. But one always has a formula for a suitable developer at hand. The plate makers know the characteristics of their emulsions and it is perfectly safe to follow their directions. Usually two or more formulæ are given. The amateur worker who wants reasonably clear results will do best to use the hydroquinone. Unquestionably it is the best of all developers for slides and allows more latitude in working than any other developer known. Amidol is good, and so is Ortol, or any other developer that has little tendency to fog. Fog is the bane of slide makers, and extreme care must be exercised to overcome it. If the worker wants a formula that works well he can follow the one given herewith. The writer has used it for several years with good results. Its only difficulty is it will turn almost instantly black all over exposures. It yields a positive of good gradation, with clear black tones, which for all around work are unquestionably the best:

A.

Hydroquinone	150 grains
Metabisulphite of potash.....	10 grains
Bromide of potassium.....	50 grains
Water	20 ounces

B.

Sulphite of soda (crystals)....	2 ounces
Caustic soda.....	100 grains
Water	20 ounces

For use mix equal parts of A and B. The image will appear in a minute, or possibly a little less, and development will be complete in two to four minutes, rarely going over three. Before placing in the fixing bath wash thoroughly under the tap to remove the developer. Fixation will be complete in a much shorter time than for a negative, but it is wise to allow the negatives to remain in the bath some little time after the white has disappeared.

Usually the makers give a formula for a fixing bath which is best for their slides; more often than not these baths contain both acid and alum. The only objection to their use is they harden the film and make after work on the slide more difficult than it would be if the slide were fixed in plain hypo of the strength of about one ounce of hypo in four ounces of water.

After fixing the slide should be placed in running water and washed for an hour. If washing is not thorough the hypo will shortly begin to discolor and eat the film and within a comparatively short time the slide will be ruined.

Drying should be in a current of air as free from dust as possible. Particles of dust are magnified by the lantern lens until they frequently appear as large stones, or other obstructions. Cool air is most desirable, but in winter it is often too cool. Sometimes drying can be successfully accomplished over a register which has been partly closed. It is well to remember that drying in warm air intensifies the slide somewhat, consequently over exposure should be guarded against. Slides bleach a trifle in fixing, hence may be a shade over exposed, and yet come out all right in the end.

Mounting ready for the lantern is accomplished by procuring a suitable paper mask, placing it on the film side of the slide, covering this with a thin crystal cover glass and binding the whole with slide binding, a narrow and easily manipulated passe partout. The masks have silver or gold tracings on one side which are really outlines of different shaped masks. With sharp scissors cut out the shaped mask the slide seems to require and bind the whole together firmly, as stated. If the processes have been properly carried out the worker has the most permanent thing known to the photographic world. No moisture can get to the film and barring an accident it will remain as it is forever. Nor do they break easily after being bound up in this way, consequently the finished work is substantially permanent.

It is recommended to spot slides, that is place a white spot on the lower corner, the idea being to pick up the slide with this spot under the thumb. But in practice this is not necessary. If the slides are bound up with the silver on the masks next to the cover glass no spotting is necessary. Place them in the carrier with the silver toward the light and they will come right on the screen.

How many good slides ought a worker to get out of a dozen plates? That question is hard to answer. Some of the masters of slide making frequently throw away a whole dozen plates before they get a slide to suit. Others will sometimes make good slides from the whole twelve. The average will be somewhere between. If a worker at first succeeds in getting one good slide from each three exposures he need not be discouraged. His work is progressing unusually well.

As one advances in the work it will be possible to correct many errors in making, and passable slides can be made from what seemed at the beginning virtual failures. At any rate it will be impossible to make slides which will show well on the screen and illustrate your subject at the same time.

Slides by reduction, and the manipulation to obtain certain desired effects, or to correct errors are left for another paper, wherein they will be described at length.

Paraffin Wax.

Paraffin wax has a great merit in its inertness to the chemicals used in photography. A wooden dish may be made quite water tight by means of this substance, and can then be used fearlessly for any photographic solution that is used cold. In the case of large dishes the wax may be applied all over the interior, and then a good quality of oil cloth may be laid down and ironed into contact all over with a warm iron. This melts the wax and cements the cloth to the wood; though not so tightly but that if the cloth gets injured in any way it may be pulled off and a fresh piece substituted. For making large trays for developing lengths of film the oil cloth lining is both serviceable and inexpensive.

The Electric Light in the Optical Lantern.

No. 5.—By C. M. H., in *The Kinematograph and Lantern Weekly.*

Continued from page 157.

The electric arc which gives us the brightest source of artificial light that we have applicable to the requirements of the optical lantern, is formed between two carbon points separated a small distance from one another by the passage of electricity across that gap. We have now in this series of articles studied this effect pretty thoroughly, but very little notice has yet been taken of the cause. It would not do for a lanternist to undertake to give an exhibition with the limelight, no matter how perfect was his knowledge of the behavior of oxygen and hydrogen in that connection, of jets and limes, and all the other accessories of a limelight lantern, if he knew nothing whatever of gas cylinders or bags, and was totally unacquainted with the function of the regulator. And before an electric lanternist can hope to conduct a show with anything like credit to himself and his apparatus, or indeed, without mishaps of more or less serious kind, he must know something of the nature, or at least of the behavior under certain circumstances, of the electricity which he proposes to train to his service.

I have already said that the chief source of electricity of the kind that is employed to run an arc light is the dynamo, and that this engine may be likened to a pump whose function it is to force some of the electricity which is supposed to be all pervading away from one position, where it leaves an emptiness, into another, which thus has more than its normal quantity. So far the matter is easily understandable. It does not require any very acute perception to see that when you have too much of anything in one place which is anxious to get across to another where there is too little, and you offer to convey it across the space which it cannot pass without your help, you can justly *demand a toll* for so doing. That is to say, the discontented "something" which is so anxious to transfer itself from the one place to the other, may be made to do a certain amount of work in its passage, and naturally that amount of work is proportionate to the extent of its anxiety to make the change. For if it is only moderately anxious, and you say that you will give it the means of passing from place to place provided it will do a large amount of work, it will conclude that it is better off where it is, and nothing will come of your offer. Similarly, if the distance which it has to travel be long, it has this difficulty—the traveling expenses, as it were—to take into consideration, and it will only be worth its while to undertake a small quantity of work, by way of "quid pro quo," than if the distance were shorter.

These are the terms, then, on which you can make electricity do work for you. In return for a free passage in the direction in which it desires to go, it will be willing to perform a certain amount of work, in direct proportion to the extent of discontent with its present quarters, which prompts it to make the removal, and inversely proportional to the length of the journey. Now, unfortunately, we lanternists who have had no previous dealings with this curious customer that we call electricity, are naturally at a loss to known how to measure the extent of this discontent, or to arrive at a due estimate of the traveling expenses, so how are we to know what amount of work to demand as fair payment? We can realize that the "discontent" is a kind of "pressure," and we can measure the distance with a yard measure, but we do not know how to gauge this pressure, and what is the use of knowing how far it is from one point to another if we have no idea of the difficulties to be overcome in each yard? The simplest way will be to seek an analogy in some other form of power or energy and our yard measure, and quart pot, and Bourdon pressure gauge may come in useful.

Electricity, we are told, is *incompressible*, therefore air will not do for one analogue. If we take water we shall be all right upon that point, and perhaps it is the best that we can find, but we shall have to drop it before long, for it will not hold good through all the ramifications of the subject. Let us pre-suppose the existence of a steam engine as the original source of energy, both in the case of water power and electricity, for here is a function place from which they both may spring, and it will not be necessary to say that the coal is the source of the steam, or that the light and heat of the sun were responsible for the birth of the coal. I know you will accept the spirit of my poor explanations, and not examine them so hypercritically as that, or I would never have attempted to set them down. The steam engine works a pump whose duty it is to lift water from a cistern at a low level into another some considerable height above. The amount of water which it will raise in a given time is proportional to its strength divided by the height to which it has to carry the water. The result of the pumping is that we have what we call a "head" of water—"pressure" will be a better term for this particular purpose—and we therefore have a stored up power to accomplish a certain amount of work, which will be in direct proportion to the extent of this pressure and the amount of water which is stored. The pressure we measure at so many pounds on the square inch, and the water can be measured in quarts.

This definition and *measurement of pressure* remains the same if we abolish the upper cistern altogether, and carry the water direct from the pumps to the place where the work is ready for it to accomplish. This change is necessary in order to keep up the analogy to electrical power, for electricity cannot be stored—using the word in its proper acceptance. In the same manner, we may take the thickness of the stream of water as it comes from the pump as a means of estimating its quantity instead of saying how many quart pots it would fill, and here again, we bring the analogy nearer to the electrical standard, for it is not convenient to measure the capacity of electricity. So we may say that a stream of water of a certain thickness, flowing at a certain pressure, will do an amount of work directly proportional to the sum of these two factors. Supposing that the stream was one inch in thickness, and the pressure 100 pounds on the square inch, those two factors multiplied together represent a certain amount of power to do work. If the pressure were 200 pounds, or the stream twice the thickness, twice as much could be accomplished; or if these doubled conditions existed together, they would represent energy of four times the original amount.

(*To be continued.*)

In answer to numerous inquiries the publishers desire to say that there is in stock a limited quantity of all back numbers of the World. These will be mailed for five cents each to old subscribers only, who desire special numbers, or new subscribers may date back their subscription to begin with any number.

The Film Service Problem.

NOTHING DOING—SOMETHING BREWING.

The Lull Before the Storm.

The situation in the moving picture field remains practically the same as it was a week ago. The pronounced silence that prevailed alike in the ranks of both the Edison licensed men and the independents shows no serious breaches. Here and there murmurings are heard occasionally, but they have been only murmurings, nothing more. Some supposed wise men have intimated that there was "a nigger in the woodpile" and he threatened to spring out and declare himself before the present week would be far advanced, but if there has been a colored gentleman in hiding, he is still there.

Deflections from Both Sides.

It cannot be denied that a spirit of discontent is manifested in some quarters, but it has been impossible to measure it with any degree of certainty. This is due to the unwillingness of the people who are supposed to be discontented to either affirm or deny that they are dissatisfied. They seem to be standing pat and unwilling to commit themselves one way or the other. Like the principals in the situation, they are playing a waiting game and keep a weather eye on all that transpires. When the Edison license movement was made, with the co-operation of the Film Service Association, it was decided that those who failed to fall in with it, or those who jumped the traces, would not be able to get themselves enrolled later on, or secure reinstatement. This decision was marked with such determination that its effect is as pronounced to-day as it was the day after the convention adjourned, and that is the reason why so many supposed dissatisfied people remain non-committal. Anybody who "jumps" either the Edison license or the independent agreement is termed an outlaw and none cares to be so outclassed until he knows more about the situation. There have been desertions and gains on both sides, with possibly a slight advantage in favor of the independents, but, with one exception, these changes have not been of sufficient importance to excite much comment. The desertions and gains have been very few, and in some instances desertions have been claimed without foundation. As an instance, some cases in Pittsburg and Ohio can be taken. Two or three exchanges declared themselves independents and on first report they were looked upon as deserters from the other side. Investigation showed, however, that none of the exchanges had qualified previously with either one side or the other and that the step taken during the past week was their first so far as it related to a declaration of choice. The case that has attracted the most attention is that of the Cleveland Film Renting Company, of Cleveland, Ohio. This concern had signed the Buffalo agreement and stood by it until two weeks ago, when, it is claimed, the Film Service Association learned that the company was also buying independent films. It would seem from what has been learned thus far that the company was buying from both sides at the same time.

Scarcity of New Subjects.

One phase presented by existing conditions shows that the manufacturers under the Edison license have a golden opportunity. The renters are crying for more new films and the producing capacity of the eight companies is challenged. The Association renters claim that the present licensed output is wholly insufficient to supply new subjects in proportion to the demand. It is claimed that old subjects are fast outliving their usefulness and ultimately new subjects must be wholly relied upon, so the manufacturers must get busy. The latter claim they realize the situation and will soon have it in hand. One concern has already arranged to double its weekly production in the near future, and it is claimed others will take similar steps. A manufacturer who was spoken to on the scarcity of new subjects said the situation was one that time would properly adjust, as it will many others. "All things of this character develop with time and we must have time in which to properly meet them," he said. "The new order of things has not been in operation a month yet and, everything considered, affairs have moved along most satisfactorily."

Supply Not Equal to the Demand.

The demand for new subjects is not confined to one side of the film field. All the renters are driven almost to desperation by the importunities of their customers who control vaudeville houses. The managers of these places want absolutely new stuff and quickly turn down any subject that the nickelodeons have shown. With the latter places demanding first run films and changing their programmes as often as six or seven times each week it is plain that the renter is up against a most perplexing problem. If he gives the vaudeville house a first run film it is killed for that value in the nickelodeons, and the vaudeville manager won't take it if the nickelodeon gets it first. It would take a Solomon to get the renter out of the dilemma. Some of the vaudeville people have threatened that if they cannot get what they want through the regular channels they will resort to the manufacture of films for their own use and control them so that the nickelodeons cannot get even a look at them outside the vaudeville houses. But that is a hollow threat. It could not be carried out, for more than one reason. In the first place, the Proctor houses undertook the same thing several years ago, but soon abandoned it. They found it too expensive, both as to time and money. In the second place, the serious question of infringement would be encountered. If the undertaking was successful and either of the claimants to the camera patents saw the vaudeville field slipping away from them it is not likely that they would withhold a protest. There is as great a change in the moving picture field so far as cameras are concerned as in the other branches. The lines are drawn closer than ever before on the camera patent claims and the carrying out of the threat would not be an easy matter, by any means.

Partisan Feeling Not So Strong.

The struggle for supremacy between the two sides in the moving picture situation is watched with interest by many who have no direct concern in the matter, but view it from what they call a patriotic standpoint. On one side are seven American and two foreign concerns arrayed and on the other there are seven foreign and one American. Some claim the issue is not a proper one because American capital and industry is represented on both sides. Others say the predominance justifies the issue. An exhibitor who took part in a discussion on the subject the other day expressed the opinion that in the wind-up the patriotic phase will be lost to sight. He argued that if the pictures were sold to the public as consumers the question would very likely be material, but as they are only exhibited the case is quite different. It is not a question of patriotism with the people. It is a question of survival of that which pleases best. The people who really pay for the pictures give the same price for the privilege of seeing them whether they are of foreign or American make. While they have a natural pride in the products of their own country, they will not put their stamp of approval upon them to the exclusion of the foreign products if the latter are of superior quality and all conditions are equal, especially in the pecuniary sense. There is a lot of horse sense in this, too.

"Frenzied Agitation" Finds a Champion.

It prints the following journalistic "Scoop."

"EDISON COMPANY BRING SUITS.

"Offield, Towne & Linthicum, the Edison attorneys in Chicago, have filed restraining suits against not only George Kleine and the Kleine Optical Company, but also against the following, who are proprietors of moving picture shows in the city of Chicago, where films are being used which are not licensed by the Edison Company:

"Christopher Rohland, 434 Milwaukee avenue; William Marks, 731 West North avenue and 707 West North avenue; F. T. Dorgan, 1056 Milwaukee avenue; Abe Nills, 439 South Halsted street; John Furla, 710 South Halsted street; J. H. Ferris, 276 State street; D. E. Mulvey, 2950 South State street.

"In addition to these suits, J. Edgar Bull, the Edison Company attorney in New York, has instituted proceedings against the American Mutoscope and Biograph Company and Sussfield, Lorsch & Co., who, it is understood, are importing film for the Kleine Optical Company.

"It is stated emphatically that these suits are being pressed most vigorously. There is no question, say eminent barristers who are following the controversy closely, but that the Edison Company's position is an undeniably powerful one. Every effort is being made by the plaintiff to bring the cases to speedy hearing, and according to authoritative advices the result is a foregone conclusion. In the meantime the Edison Company is taking evidence in every State in the Union, so as to bring action against all of the outlaw exhibitors, as best as is practicable, simultaneously. At any rate, the keynote of the Edison Company's movements at present savor

strongly of decisiveness. Up to the institution of the suits here mentioned they have allowed exhibitors and other 'rebels' a certain time in which to 'be good,' and also to allow the situation to develop into something tangible. Now that the general trade has asserted itself to a certain degree the time of grace has been terminated and those 'outside' will soon find themselves kept busy trying to keep their fences up. Reports from the vicinity of the Middle West indicate a decided tendency on the part of 'trust fighters' to scoot to cover."

[The above invective we clip from the trust organ and opine the small coterie of readers thereof will not be scared. "Outlaws," "Rebels," "Outside." "Trust fighters," are terms expletive, which show the weakness of the cause, and, in the words of a well-known saying, "If you cannot win your case, abuse your opponent." is all it amounts to. This trying to bamboozle the public, trying to win the case in the press, is poor policy. All the barristers' opinions in the world are not worth the paper they are written on, without the decision of the judge. We do not care to prejudge, and will wait for that.—Ed.]

Interviews with F. S. A. Members and Others.

MR. WILLIAM T. ROCK, of the Vitagraph Company of America.

Dropping into the Vitagraph offices last Saturday afternoon, the crowd of busy clerks denoted a very healthy condition of the business. Through the half open door of the telephone booth we could hear the dulcet tones of Mr. Rock mildly expostulating with some dilatory customer who persisted in sending in his orders at the eleventh hour. Presently he emerged with a smile and—

"Hello, Moving Picture World. How's tricks?"

"We hold a 'royal flush,' Mr. Rock. How is the lower limb of the octopus? You are so far downtown that we rarely have the pleasure——" etc.

"Well, you don't see any crutches around, do you? Tell you what, in spite of the ——! ——! capers of the soreheads, business was never better with us. Come inside and have a Vitagraph cigar and tell me what is going on."

"Well, Mr. Rock, you desk telephone keeps you pretty well in touch with the pulse of the trade and I can tell you nothing new, but would like to have your views as to the possible outcome of the present situation."

"Situation, by Rock! There is only one possible outcome. Say, those people don't know what they are up against! I am sorry for some of them—yes, indeed!—for they are my friends; rare good fellows, some of them, but misled, running a wild-goose chase, and it is too tom-fool bad, just when something had been accomplished that would tend to place the business on a better footing."

"You think, then, that the present suits brought by the Edison Company will be upheld and that they will press their claims?"

"Undoubtedly. Why, man, all they have to do is to draw up a general complaint, print fifty or a hundred copies and file suits in as many cities of the Union. This can be done at very little expense, but look at the thousands of dollars that will have to be spent by the other side in engaging lawyers and defence for all these suits. No doubt you are aware of the statement made by the Edison Company that all the money received by them for royalties would be set aside to defend their rights and protect their licensees."

"Then it is really a fight between capital and capital—a case of dog eat dog, as it were—and not to decide who is justly entitled to the meat."

"Well, you know what a hanger-on in a fight the Edison mastiff is. When he gets through with the other fellows they will not even have their bark left."

"Well, the disposal of the suits now pending will give us some idea of the future state of affairs."

"Yes, but look at the time spent, the worry and anxiety and the energy which is deflected away from the business. Why, man alive! the Vitagraph owns scores of patents, many of which, if enforced, would yield us royalties or seriously embarrass our competitors, but we have made it a point to avoid litigation except where it has been forced upon us, and we devote our energies to improving our output and our facilities, and this is the reason why the Vitagraph Company stands where it does to-day."

"Then you don't think that the Independent stronghold is impregnable. How about the patents which have already been sustained on the Biograph camera?"

"Bah! All ding dong nonsense. Everyone knows that the Biograph camera does not and cannot produce standard film if operated on the lines sustained in the patent claims. We all know what this means. Why, the Biograph Company have only been making standard width film for about four years. You have no doubt seen the old Biograph film? Yes. Well, that was film! There was where you got good pictures—perfect in definition—but they were at least eight times the size of standard film and therefore too expensive.

(Telephone bell rings.) "Hello, hello! Yes. No! ——! ——! ——!"

(*Was that the smell of burning sulphur—or the odor of the cigar?*)

"Well, Mr. Rock, we all regret that the manufacturers and the renters do not work in harmony for the welfare of the business—at least in retiring junk films."

"My friend, although I am an old hand at this game and have also done some film renting, I regard Miles Bros. as the real pioneers in the film renting business. They are keen, far-seeing men and have built up an enormous trade, and I am certain that Mr. Herbert Miles, with his experience in this line, could come nearer than I to solving this problem, and also give you an interesting story of the evolution of this comparatively new business. You know the conditions which led up to the formation of the F. S. A. The manufacturing field was threatened with dozens of upstarts. By the time that they had learned to produce a good film they would have nauseated the public against moving pictures by the stuff which would have flooded the market. On the other hand, sub-renting and price-cutting was killing the rental business and the peddling of worn-out fiims was killing the business of our only prop—the exhibitor.

"The Film Service Association started with the object of placing the business on a better footing, and to do this it was necessary, in the first place, to shut out the importation of foreign stuff that was not suitable or good enough for the American market. After this was accomplished and the business placed upon a sound basis, we would have admitted the films of those firms which were entitled to consideration by their standing in the film world and the quality of their products. The American importers who held agencies for these firms and also the agency for licensed American products here missed a grand opportunity to make a business scoop; but because their demands for an immediate decision could not be acted upon they chose to break away. And now who have they to look to for their supply of film? A lot of unheard-of small foreign manufacturers whose productions the American public will not stand for."

(*Here Mr. Albert E. Smith, Mr. Rock's partner, came into the office, debonair and smiling as ever, but rather tired looking, having returned a few days ago from a strenuous trip through Europe.*)

"Glad to see you back, Mr. Smith. Did you see the Moving Picture World in Europe wherever you went?"

"Yes, and no; not as much as I wished to. You see, I was pretty well on the jump all the time. Allow me to congratulate you on the success of your paper and the way in which you handle the news of the trade. I enjoy the paper very much and your issue of this week entertained me after supper last night instead of the usual daily paper."

"Thank you, Mr. Smith. This is indeed a compliment, coming from you. What impression do you retain of the business in Europe?"

"Very bright and promising. England is yet far behind. I did not have time to visit other cities there, but in London the few theaters that have overcome the very strict municipal ordinances are prospering. But Paris is where you want to go to see motion pictures in perfection! Perfect as to photographic quality, steadiness and freedom from flicker. The theaters are neat and attractive and the admission prices far above those in this country. Imagine the public here flocking to the theatoriums at 40 cents per head!"

"But do not these places also present strong vaudeville attractions?"

"Oh, no! Just a straight picture show, although some have the chronophone and nearly all have high-class music.

"No doubt your trip has given you many fresh ideas, Mr. Smith, that we will soon see in productions from the Vitagraph factory."

"Oh, perhaps; but we have never been short on ideas and we have now in our vaults thousands of feet of negatives ready to print from as fast as the demands of the trade warrant us in so doing. You have been kind enough to commend the quality of some of our productions in late numbers of the World. Let me give you a parting tip to be on the look-out for still better quality in the future. But it is late; come in next week and you may have an interview."

INGVALD C. OES,

Of the Great Northern Film Company.

"Mr. Oes, for the benefit of our readers I have just stepped in to get some information concerning your company and its aims. Will you please give me these particulars, as I would like to know something about your company and what it is doing?"

"Do you mean in the nature of feature films?"

"Yes, that is what I would like to know and also to learn if they are suitable for our American audiences."

"What do you mean by 'suitable for American audiences?'"

"I mean are they clean, straight cut, good stories in which there is nothing that will offend the good taste of the audiences."

"Yes. Our productions comply with all these conditions and we specially take pains to avoid producing tedious subjects. We want them as full of real life and constant entertainment as possible, and we generally succeed in this. Our film is something out of the ordinary and quite new in the line, a fresh breeze on the American market which will fill and push many a sail on in the business. We have special films, such as Historical and Scenic, Modern Drama and

INGVALD C. OES.

Comedy, in fact, films of every description. It will be a difficult matter to tell you all the subjects that we are putting out, but I can assure you they are of the very best and unequalled quality photographically and in staging, and our technical experts are continually working for improvements in every direction."

"What sort of a studio have you in Copenhagen?"

"We have just completed a very large, new up-to-date studio and will be using it in the early part of the Summer. The studio is fitted up with numerous arc lights, so that we are able to work night and day. The Scandinavian surroundings in which the subjects are being put up is so scenic, beautiful and charming alternately that it is preferable to any other place and presents the best conditions for forming a highly interesting setting around modern moving pictures. In addition to this the Scandinavian nations possess an eminent culture, with many points of resemblance to the great American people."

"What is your staff of actors? Have you any permanent or do you engage them promiscuously as our American manufacturers do?"

"The artistical and dramatic side of the operations are led by artists of high standing, assisted by a staff of actors of recognized ability. They are permanently engaged, but there may be one or other occasion where we find it convenient in obtaining an actor that is specially acquainted in the get-up of a certain subject."

"Your Winter being a long one, lasting, I suppose, fully six or seven months, I presume you are able to take special subjects of your Winter sports?"

"Yes, we are able to take all the Winter sports, such as ski jumping, skating contests, mountain sceneries and the traffic in the snow."

"This being the land of the Vikings and full of historical romances, I suppose a number of your film stories are based on these episodes?"

"Yes, we issue a number of films of this description, such as 'The Hot Temper,' for instance, and others of like nature, but, as I mentioned before, our productions are universal."

"Have you any other interesting data that you can give us?"

"Mr. Olsen, the company's director, has with good reason chosen Copenhagen for its principal residence, it being not only isolated from other film manufacturing concerns, but it also is inexposed to competitors appropriating our many new and fresh ideas. Mr. Olsen renders with his many years of successful activity as a conductor of elegant establishments of amusements abroad the best guarantee that nothing will be forthcoming which does not possess the most absolute conditions for attracting the public. We have about 500 capable and highly-paid photographers, engineers and assistants, and you will therefore understand that we are in every possible condition prepared to produce something equal to the requirements of to-day. There is over 200,000 feet of film in my possession at present, as you will have noticed advertised, ready to be spread over the country in the near future and there is just as much ready for shipment to America as soon as it is required."

Mr. Oes, the resident manager of the Great Northern Film Company, is a pleasant and cultured gentleman to meet and a welcome addition to our circle of acquaintances in the film manufacturing field. He was born in this country, but has spent the greater portion of his life in Denmark. In speaking of the quality of his firm's products he is very much in earnest and he looks forward to a large and increasing sale of their films in this country. We wish him success.

* * *

MR. TURNER, OF "WALTURDAW," LONDON, ENG.

Interviewing Mr. Turner, of the English firm of Walturdaw, he said that he was about to return, after a month's visit here, with the conviction that England could learn something from America in business enterprise or the race for wealth, but America could learn and profit by the adroit and thorough manner in which any attempt to form a trust or corner a staple product was always nipped in the bud in Great Britain. While they had no agency here, yet many Walturdaw films had been sold through concerns which were now in the Association, and he naturally felt sore at having to sever business relations with many old and valued customers. He felt confident that the outcome would be an open field, open competition and the best man win. He considered Pathé mainly instrumental in the resolve to shut out the other foreign manufacturers. While he did not approve of Pathé's business methods, he admired him as a specimen of a self-made man. Asked to what he attributed Pathé's great success, he said: "Enthusiasm and love for his business. From a humble beginning he adopted the principle that if his income was $20 per week he used $2 for his personal expenses and re-invested the balance in procuring capable assistants, and in continually improving and perfecting new apparatus." In America he had noted that it was a common practice for a man to draw for his personal expenses or pleasure all that the business would stand and that it was mainly conducted upon paper.

A NON-INFLAMMABLE FILM.

By F. Paul Liesegang in "Der Kinematograph."

There is no problem in the moving picture question that has been studied closer than the possibilities of making a non-inflammable film. Experiments in this direction are pretty nearly as old as celluloid itself.

Now and then a rumor arose that the problem had been solved, but up to now all experiments in this line have been more or less failures.

Either was the translucent value of the film impaired or else its substantiality.

Celluloid consists of several ingredients; chief of them are guncotton and camphor.

Of course, many experiments have been made either to substitute any of these substances for something that would lessen the igniting properties of the celluloid film, or add a new chemical that would neutralize the two others—the camphor and guncotton both, as is well known, being very inflammable. The first experiments along this line were an effort to get a substitute for camphor. Dozens of patents were applied for and several hundred different substances were tried, but the result was not encouraging. It was an important question, though, and a great problem to solve, and thus the scientific world worked hard and tried other ways.

In the beginning of this century the world was startled by

news of the invention of a new celluloid derivative, that would substitute the guncotton in the celluloid industry and create a revolution in the manufacturing of moving picture films. The new substance was called Acetyl-cellulose, and several of the leading German manufacturers, as Cross & Bevan and Friedrich Bayer & Co., took the matter in serious consideration. The new invention seemed to be the "real thing," and as to the photographic quality and in transparency it was splendid. But it was soon found out that the new film was not up to the standard of the old one, being somewhat brittle and not able to stand the barbarous treatment of the average projecting machine. "We are on the right track, though," said Mr. A. Eichengrün, of Elberfeld, in a lecture delivered in Danzig last year before the German Chemical Association, "and I will prove it, too." And he did.

This German scientist has now succeeded in producing a non-inflammable film consisting of a substance called cellit. This film is perfectly non-inflammable and the pictorial quality wonderful. The substantiality of the cellit film is very satisfactory, and to demonstrate its superiority an endless film was run on through a projecting machine 150 times without a break. But the most important feature of the new film is its non-inflammable properties. Take a piece of ordinary celluloid film and light it with a match or even expose it to the heat of stove and it will catch fire and burn to ashes in a few seconds with a hissing sound and a dense, heavy smoke. Do the same with a cellit film and it will hardly burn if lighted and compared with other substances it is less combustible than India rubber.

A very interesting experiment was made with two reels of film, one of celluloid and one of cellit. The celluloid film, when exposed to the electric arc light, caught fire in three seconds and only the construction of the machine with fireproof magazines saved the rest of the reel. Quite different was the behavior of the cellit film: Ten minutes constant exposure with the same light did not affect it in the least.

No one can fully comprehend what a revolution this wonderful invention will make in the future of the moving picture business. The time will not be far off when the fireproof boxes and hermetically sealed operating booths are gone. No board of cranky underwriters will bother the poor nickelodeon man any more, and no "penny-a-liners" will fill the papers about the last "terrific moving picture disaster." It will herald a golden prosperous career for the moving pictures.

G. VON HARLEMAN.

NO SUNDAY PERFORMANCES IN ROCHESTER.

Rochester, N. Y., March 19.—Justice Nathaniel Foote, of the Supreme Court, has handed down a decision denying the application of James H. Moore, proprietor of Cook Opera House, for an injunction restraining city officials from preventing Sunday moving picture shows, concerts, lectures, etc., at his theater.

Justice Foote says that it has been the common understanding of the people and bar that the State statutes did not permit theatrical performances on Sunday. He adds that because the Legislature saw fit to adopt a statute especially prohibiting certain theatrical performances by name, its proper construction is not to be limited.

MOVING PICTURES OF THE INVISIBLE.

Frederick Hovendon, vice-president of the London institution and a member of many learned societies, is preparing for four lectures, entitled "A Study of the Principles of Nature," in which he divulges some startling scientific discoveries, the truth of which he is prepared to prove by experiment. Mr. Hovendon declares that electricity, heat and ether are one and the same fluid, and if illuminated can be made visible to the naked eye. His second startling statement is that he can take moving pictures of the invisible. His theory is that every human being exhales ether or electricity at the finger-tips, and that moving pictures may be taken of this process. This last assertion Professor Hovendon claims to have proved in the following way:

A square glass box is filled with cigarette smoke, mixed with ordinary air. The experimenter thrusts a finger through a hole in the bottom of this glass box, and turns on a powerful arc lamp. The ether or electricity may immediately be seen issuing from the finger tips, and of this photographs may be taken.

Professor Hovendon adds that the fluid seen issuing from the finger tips is electricity, proved beyond dispute by the galvanometer.

Trade Notes

The "Opal Theater," Hollister, Cal., is doing excellent business under the management of Mr. Elmer Tompkins.

* * *

Mr. A. Leichter, an expert operator well known among theatrical people, left the city this week to open the Saranac Lake Opera House, at Saranac Lake, N. Y. He hopes to hear occasionally from his friends.

* * *

C. H. Peckham, of the Cleveland Film Renting Exchange, has resigned his position on the Executive Committee of the F. S. A. He found the position too irksome. W. H. Swanson, of Chicago, is appointed to fill the vacancy.

* * *

From Pathe Freres we have received a copy of their "Supplement No. 1, 1908," being an illustrated and descriptive catalogue of their latest and most popular films. No doubt they will be pleased to send a copy to prospective purchasers.

* * *

From Philadelphia we learn that the Smith-Hardican Company have been granted a permit to convert the building at 1214-18 Market street into a store and moving picture theater for George H. Earle, Jr. The cost will be $35,000. Stearns & Castor are the architects.

* * *

The Pittsburg Calcium Light and Film Company have opened attractive offices at 156 East Main street, Rochester, N. Y. A full line of moving picture supplies is carried in stock, together with the latest film productions. The manager is Mr. H. K. Sornborn.

* * *

The quarters of the Selig Polyscope Company in Peck court, Chicago, having become too cramped for their constantly increasing business, they move this week into more central offices situate at 45-47-49 Randolph street, where every facility for the convenience of their customers is to be found.

* * *

Mr. C. H. Oxenham, proprietor of the American Exchange of Brooklyn, has gone South for a much-needed rest, after a well-rounded and busy Winter, during which time many building improvements were made on the experiment and repair laboratory. After visiting many places of interest in Florida he will return in April.

* * *

From the Atelier "Saturn" Fasangasse 49, Wien 3, Germany, we are in receipt of "Piquant Films," an illustrated catalogue of subjects adapted to men audiences only. Judging from the illustrations there is nothing offensive in these films and the claim is made by the publishers that they aspire to reproduce only the highest form of art and will not tolerate anything that is outre or suggestive.

* * *

Heading's Family Theater, Bellevue, Ohio, which was lately opened, is reported to be playing to good business. This is a very pretty theater, the roomy lobby being tastefully decorated and the walls marbleized and gilt ornamented. The interior walls are in pale green with a stencilled border of darker shade. The stage is fully equipped for vaudeville performances and has a fireproof drop curtain. Vaudeville, illustrated songs and moving pictures are produced.

* * *

Reverting to the meeting of the European Cinematograph Trade held in Paris, the following are the manufacturers represented: Gaumont, Urban-Eclipse, R. W. Paul, Warwick, Lux, Rossi, Aquila, Theo. Pathe, Cricks & Martin, Graphic Company, Walturdaw, Ltd., Raleigh & Robert, Ambrosio, Nordisk, Cines, Berlin Kinematograf, Hepworth, Clarendon Film Company, Williams, Brown & Earle, Kleine Optical Company. Some very interesting information is on the way to us, which we hope to publish next week.

INDIANA COMPANY FORMED TO OPERATE THEATERS.

The Commercial Amusement Company, of Indianapolis, has filed articles of incorporation at the office of Secretary of State. The capital is $10,000, and the company is incorporated to own and operate moving picture shows and five-cent theaters. The company is a reorganization of the Manhattan Amusement Company, which has been running a five-cent theater in West Washington street. The new company will continue to operate the West Washington street place. Edward P. Reynolds, who was identified with the old company, is a director in the new company.

PATERSON (N. J.) SHOW IN HIGH SCHOOL.

A moving picture show in a public school building! This is the latest development in the moving picture business, for at the last meeting of the license committee an application was made by J. Guildeman, of New York, for a license to establish such a place of amusement in the high school building. Of course the building where Mr. Guildeman desires to locate is not one that is owned by the city, for Paterson does not own its high school building, but the application was made for 175 Market street, better known as the Smith Building, where the commercial department of the high school is located.

Mr. Guildeman stated that there would be no danger in having his picture show there, as he had an apparatus by which the pictures were projected from the rear of the building, the picture machine itself being located outside the building on a platform to be erected on the outside wall of the rear of the building. He stated that the chief of the fire department had looked into the matter and declared that there would be no danger.

The members of the committee were not favorably inclined toward Mr. Guildeman's application, but in order to be fair toward him they laid the application over for three weeks, and in the meantime they will pay a visit to the place and make a thorough investigation.

PHONOGRAPH BARKERS A NUISANCE.

That the use of the phonographs in front of the moving picture theaters in North Adams, Mass., is to be abolished is now an assured fact, according to a statement made by a member of the license committee of the City council. When the present licenses expire, and it is understood that this will be very soon, new ones will be issued with the express stipulation that no phonographs will be allowed.

Ever since the first moving picture theater was opened here there has been a constant fight on the part of the merchants to have them abolished, as the noise which comes from them is very annoying. When the doors are kept open in the Summer the din becomes unbearable.

If the iinstruments were kept in good repair and pleasing selections played it would not be so bad, but in one case at least in this city the record is placed on the machine when the theater opens in the afternoon and the motor is started. The same record remains on the machine until the theater is closed, and the machine howls, rasps, screeches and groans until it seems as if the horn must be split from the bell to the nozzle.

COLLINWODD FIRE PICTURE TABOOED.

Acting under orders from Chief Kohler, detectives visited a moving picture show at 716 Superior avenue, N. E., Cleveland, O., and viewed the pictures purporting to portray the scenes following the Collinwood fire. Orders were at once given to have the films withdrawn.

William Bullock, vice-president of the moving picture company, and W. R. Hines, manager, called on Kohler and said that they would at once remove all posters advertising the pictures from the front of their theater and also withdraw the films.

The detectives reported that while there was nothing objectionable to the films in themselves, complaints had been made by Superior avenue business men. Kohler then decided to order the films withdrawn.

NEW THEATER FOR OWEGO, N. Y.

The Unique Theater is to be opened about April 1 at 199 Main street, Owego, N. Y. It will be under the management of Thomas & Sprong, proprietors of the Theatorium Company, which house has been located at 42 Lake street for over a year.

IS THE "LEGITIMATE" REALLY JEALOUS?

Moving pictures have cut St. Louis theatergoers off from the privilege of spending their money to see the Belasco stars this season.

Just because a rattlescope, or a flashograph, or whatever the makers happen to call this particular machine, has been running at the Garrick since the Italian opera season there closed a few weeks ago, David Belasco has canceled the engagements of David Warfield, Blanche Bates and Frances Starr at that house.

Miss Bates was to play "The Girl of the Golden West," which has been seen here; Mr. Warfield was to give us a few nights of his new "Grand Army Man," and perhaps a revival of the "Music Master," while Miss Starr was to star in "The Rose of the Rancho," which St. Louis has not seen.

Belasco declares the Garrick has been "cheapened" by the motion picture show. In this he shows himself more fastidious than the managers of Mrs. Fiske, who plays there next week, or than the Episcopal Brotherhood of St. Andrew, which is holding Lenten services there every noon.

But s-sh! Don't anybody tell the grand opera impresarios about the moving picture shows they have had at the Odeon. Or we might never be able to get Tetrazzini to come here, even after New York shall quit going to hear her, or get Caruso to come back.

The reply of the nickelodeon men to Mr. Belasco will be awaited breathlessly by those who are interested in elevating the stage. Also by the Theatrical Trust, whose houses Mr. Belasco's stars don't play in.

And yet, and yet, it might be worse. We have seen Mrs. Leslie Carter this season, since she quit the Belasco forces and went over to the trust.

And besides, we have the moving pictures; and almost anyone on Market street will take affidavit they're as good as a play.

So says the St. Louis Post Dispatch.

NOTED DRAMATISTS TO WRITE MOVING PICTURE PLAYS.

Alfred Capus, Edmond Rostand, Jeanne Richepin, Paul Hervieu, Henri Lavedan, and several other of the greatest living French dramatists have just signed contracts with the Gaumont Chronophone Company, which publishes moving picture films.

The Gaumont Company purposes to produce new plays specially written by this galaxy of brilliant young authors. The plays will be interpreted by such artists as Sarah Bernhardt, Rejane, M. Le Bergy, and M. de Feraudy, to mention only the most famous. The voices of the artists themselves will be reproduced by phonographs, so that they can achieve the hitherto impossible feat of appearing simultaneously in theaters all over the world.

This is the latest development of the moving picture business in France. Cinematograph shows have gradually replaced all the little music halls and circuses for which Paris once was famous. They now threaten to invade the field of the Comedie Francaise itself.

There are at present in Paris a hundred or more shows of this nature as widely different from the original moving picture spectacle of a few years ago as a modern ocean liner is from a canal boat. The cinematograph nowadays is generally accompanied by an excellent orchestra, or, at least, an "orchestrion," and sometimes with choruses of fifty or more voices. The feature of a witty and sometimes serious phonograph accompaniment has but recently been added. It has been developed, however, at a great rate.

Speaking of this new field of dramatic authorship, M. Capus said it differed materially from that of the ordinary theater. "In a general way," he said, "the author has to bear in mind that here he has not the usual theatrical dialogue to fall back upon in explaining the situations to the spectator. For the cinematograph, so to speak, everything is dependent upon the action.

"If we wish to retain the attention of the public we have to maintain unbroken connection with each preceding scene. We can complicate the plot as much as desirable, but we have to keep the same leading character perpetually in view at the risk of confusing the man in front.

"And yet it is not an ordinary pantomime. The pantomime with its grotesque action and exaggerated facial expressions is here wholly out of place. The cinematograph theater is really dialogue in action—a dialogue which has to be written as carefully as the dialogue in an ordinary piece, and which has to be concise, rapid, full of color and free from everything not indispensable."

BIRMINGHAM, ALA., IS WELL PROVIDED WITH SHOWS.

Our Southern correspondent writes that of the many moving picture shows in Birmingham some of them are deserving of special mention. One of the latest theaters to be erected will be known as the Lyric, at the corner of Second avenue and Nineteenth street. J. M. Bradley, Ben F. Barbour and J. N. Hamrick are the owners and the place will be managed by Mr. Hamrick, who is general manager and part owner of the Marvel Theater, on Twentieth street, near Third avenue. Mr. Barbour is interested with Mr. Hamrick in the Marvel, which enjoys a fine reputation for good shows all the time.

Another new place that promises to get much of the moving picture patronage of Birmingham will be that of Colley & Newsome, which is one of the handsomest places of its kind in the city. It has just opened at 1904 Second avenue and caters to the highest class of trade. The place has been fitted up artistically in every detail.

Another popular theater is known as the Alamo. It is located at, or near the corner of Third avenue and Nineteenth street. R. B. Kelly is the proprietor and A. J. Warneck the manager. Mr. Warneck has been connected with many of the leading houses of the East and West and has had much experience in the moving picture business.

Mr. Joseph Zinszer is the owner of the Theatorium on Twentieth street near First avenue and the place is crowded all the time. Thomas Dozier is the manager and he never fails to look after the comfort of the patrons.

Still another popular theater is known as Fairyland, on Twentieth street, near Fourth avenue. It is owned by J. J. Ferry and C. P. O'Rourke and managed by Mr. O'Rourke, who keeps up with everything that appeals to the public.

Kleine Optical Company have recently established an office at 2008½ Third avenue, and F. M. Busby is the local manager. They rent films, slides and carry all accessories in the moving picture theater line, and do not belong to the renters' association.

The moving pictures are here to stay as long as such men as named are at the head of the enterprises and continue to furnish the class of amusement that may be seen in any of them at any time.

DETROIT TAKES A HAND IN THE FRAY.

Detroit aspires to be the seat of war in the international motion picture controversy which involves European and American capital to the extent of over $20,000,000, according to an interview attributed to President Willard H. Goodfellow, of the Dertoit Film Exchange and published in the Detroit Free Press.

"Managers of theaters and places of amusement using motion pictures are being coerced into doing business with the 'trust,'" says President Goodfellow, "by threats that they will be unable to get films unless they sign 'trust' contracts, which call for prohibitive agreements. They have advanced the price of films 33 1-3 per cent. All films that are purchased outright must be returned to the 'trust' in seven months, and no rebate is made to the buyer, despite the fact that the charges are the same per foot as when the buyer retained permanent ownership. The clientele supplied from Detroit, consisting of about 200 amusement places, were approached and many signed. Through the co-operation of the patrons themselves, however, we have succeeded in doubling the business.

"The co-operation of foreign makers with the independents is a body blow to the 'trust.'

"We are not affiliated, but simply co-operate. We will take motion photographic views of new subjects for general use by the independents.

"A bluff that the 'trust' is working that carries some weight with the uninformed is that the Edison Company has the exclusive patent on films indented with ratchet holes. Fearing court action because he uses films of this class causes the exhibitor to become a 'trust' victim."

THE "EDENGRAPH."

This new projecting machine, which was referred to in our columns of February 22, will be offered to the trade early next month. Mr. Frank Cannock is the inventor, and, as the name implies, it is the machine that made moving pictures popular at the Eden Musee.

It is claimed by the Edengraph Manufacturing Company, who are making these machines, that this is the most perfect projecting apparatus ever constructed. Built like a watch, parts interchangeable and absolutely fireproof as well as foolproof. Compact in design, quick to thread, flicker reduced to a minimum, are some of the claims of the inventor.

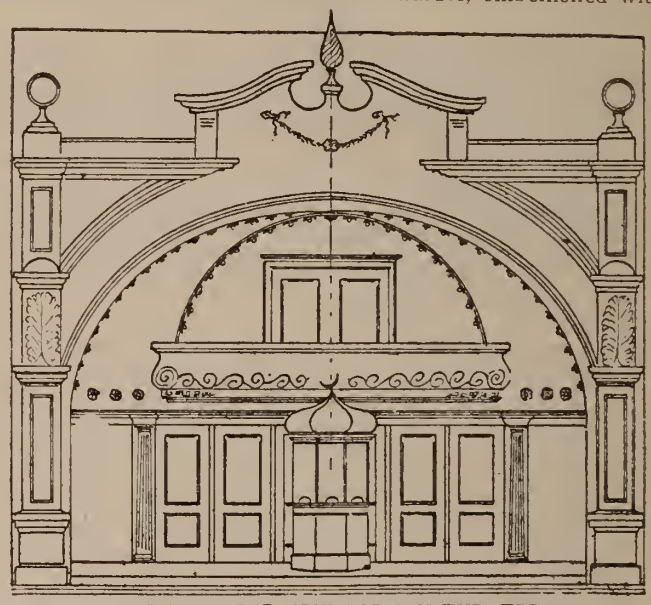
This is not a transformed machine, but an invention, the result of twelve years' experience in cinematograph apparatus, both in making machines and in projecting to the public. Mr. Cannock has been chief operator as well as machinist at the Eden Musee for the past ten years, and the reputation of moving pictures at this popular place of amusement is due to the perfectness of the projecting apparatus and improvements made from time to time by him.

The first Edengraph will be finished in about ten days, when it will be delivered at the office of the Department of Gas and Electricity for their approval. Due notice will be given by advertisement in the Moving Picture World when the machine is ready for the trade.

We are requested by Mr. Cannock to thank the writers of the many letters sent him inquiring for machines since the article published in this paper February 22, and he desires us to say that in a short time all correspondence will be answered through the company's office.

HANDSOME THEATER FOR WILLIAMSPORT, PA.

Daniel E. Gorman is having erected in Williamsport a handsome theater, the front of which is of unique and pleasing design. The construction is of marble, embellished with



FRONT OF THE NEW GORMAN THEATER.

ornamental plaster work, attractive without being gaudy. Over the ample lobby is a balcony for the orchestra. The above sketch, furnished by Messrs. W. H. C. Huffman's Sons, the architects and builders, will give an idea of the design.

COLLEGE MEN ON THE RAMPAGE.

Ann Arbor, Mich., March 17.—Fifteen students in the University of Michigan, who were arrested during last night's student outbreak, were in jail to-day, awaiting arraignment this afternoon before Justice Doty, on the charge of "rioting." The deans of the university faculty inspected the men under arrest to-day, and it is reported that they will be dismissed from the university. The city authorities are so aroused over the outbreak that the officials will make an effort to have a jail sentence imposed on the students without the alternative of a fine.

The students spent last night in jail for their part in the wrecking of the Star Nickel Theater during a riot, which lasted until nearly one o'clock this morning. The moving picture machine and the theater piano were also smashed.

The trouble started on Saturday night in a dispute between a student named Kamm and E. Reynolds, proprietor and manager of the theater. Someone whistled while the performance was in progress, and Kamm was ordered to leave the play-house. He got up at once to leave, but it is said that at the door he slapped Reynolds in the face. At this point a special policeman named Schlimmer, in the employ of the theater, took Reynolds's part, and is said to have inflicted a scalp wound on the student by a blow with his billy.

News of the affair circulated among the students, and some of the bolder spirits among the students planned to make

reprisals against the theater management. Last night a procession was formed that went through the district of the student rooming houses, shouting: "All Out for the Star Theater!" College men poured out to join the marchers at every block, and when the procession reached the theater fully two thousand men were in line.

Crashing glass announced the opening of the attack as one of the collegians hurled a brick through a front window of the theater, and from that moment there was excitement. Windows not only of the Star Theater but of adjoining buildings were shattered by showers of rocks, and the students finally attacked the building in "rush" formation and practically tore out the front. The police were powerless, the students jeering at the officers and stealing their helmets for souvenirs, and when the fire department was summoned to drench the crowd with water, the boys ran away with 100 feet of hose. When the hose was recovered, Chairman Millard, of the Board of Fire Commissioners, ordered the firemen to return to their station, declaring no one had any right to call out the firemen for such duty.

President Angell, the venerable head of the university, vainly pleaded with the young men, and asked them to disperse, but his words could not be heard twenty feet away in the turmoil.

A bugle call, sounded at the local armory, indicating that the State militia were preparing to turn out, calmed the rioting students at last, and about midnight the mob began to disperse. Some of the police and several of the students were slightly hurt, but no serious injuries resulted.

THE LATEST IDEA IN WEDDINGS.

There have been brides of many kinds and many shades, and the lady who was married in the den of lions was succeeded by the automobile bride. She, in turn, was completely overshadowed by the fair maid who promised to love, honor and obey in the basket of a cloud-penetrating balloon. It has remained for staid and conservative old Maryland, however, to furnish the very latest thing in brides.

Residents of Madonna, Whitehall, suburbs of Baltimore, received the surprise of their lives recently when they attended a stereopticon lecture at the manse of Bethel Presbyterian Church. Assembled in the parlor, waiting for the lecture to begin, they were almost startled when a wedding march was struck up and Miss E. Maud Devoe marched in on the arm of Mr. Allen N. Galbreath. Before they could recover from their astonishment, Miss Devoe was Miss Devoe no longer, and congratulations were being showered upon bride and groom. The ceremony was performed by the pastor, Rev. S. M. Engle.

Just as the guests were settling down for what was to be a commonplace evening after their exciting surprise they were further astonished when the pictures began to be thrown upon the screen. They depicted the love and courtship of the couple, leading up to the unexpected ceremony.

A TRIBUTE TO MOVING PICTURE SHOWS.

To a person in search of different phases of human nature there is no better place to find objects of study than a visit to the moving picture shows which have become so popular all over the United States. This new form of pastime has developed a wonderful scope and it has to a great extent taken the place of many another form of entertainment formerly popular with the people. One thing, it is an amusement which is within the reach of the pocketbook of all.

Picture shows present a wide variety of forms of entertainment. They furnish entertainment for those who are lovers of the drama, having their tragedies and comedies, and they go deeply into the mysterious. So far advanced has become the art of making pictures that seeming impossibilities are portrayed in such realistic manner that one is led to doubt even his own vision.

An interesting feature of these shows is a study of the people who visit them. Take a Saturday evening crowd, for instance. As soon as the doors are open for admission the people begin to come, and the announcements of the subjects displayed before each house are as rigidly studied as are the bill boards of the theater, and if a person has only a limited time his mood or his desire can be readily seen by the style of picture he selects. Some of the shows present a varied programme, and it is here that the moods of the people can be best seen. On the inside, seated alongside of each other, a most cosmopolitan assembly is gathered, the banker and solid business man accompanied by his wife and children dressed in prevailing fashion, will move over and make room for a man in his working clothes or a sailor from one of the ships.

Old men and women whose gray hairs betoken years of life and opportunity for having seen all classes of amusement, are seated alongside little folks who have to reach and stretch in order to catch a glimpse of what is being shown over the heads and shoulders of grown-up folks. The pictures of the scenes flashed before the people all make their impressions, too, and the spectators forget that they are only looking at pictures and that the acts before them are not actually carried on right in front of them and by real people, and so well are they acted out that the absence of spoken words is hardly noticed and the necessary conversation supposed to be takinng place between the characters is carried out in their own minds. It is no uncommon sight when a picture of some tragedy in life is being shown to have the house as still as death, the silence only being broken by the whirr of the machine, and if a person can disconnect his own mind from the scene in front of him and pay a little attention, stifled sobs and suspicious sniffing is heard. On the other hand, when the picture is one that is made to laugh at, the audience expresses its feelings in a most hearty manner, and the sound of laughter coming from the open doors is one of the best drawing cards to attract the passer-by that the management has.

From the morality standpoint picture shows are valuable as object lessons, and a far away look on many a face denotes that a story of wrong-doing with its ultimate result has made its impression. The evils of intemperance are strongly dealt with and the lessons taught cannot fail to impress.

As an educational feature also these shows are filling a great want. Nightly and daily scenes of life among people of whom a major portion of us have only read are depicted, and their manner of living, daily occupation and recreations have taught lessons to every person who visits these shows. Many a person is now more familiar with the great occupations of the world's commerce, the knowledge being obtained by reason of these pictures.

Moving pictures are a good study, and the people who attend them are good subjects for those who love to study human nature, for with such a variety of material every human emotion is appealed to in one form or another.—Galveston, Tex., Tribune.

HALF-HEARTED ATTEMPT TO BOOST PRICES IN OKLAHOMA.

Efforts to form a nickelodeon trust in Oklahoma City have failed. Only one house floats the ten-cent sign, after an agreement had been reached that the price would be boosted.

The owner of the ten-cent establishment says: "We simply cannot pay expenses at five cents a head."

Nine other nickelodeon owners are sticking to their former price. Although several of these had signed an agreement to boost the admission, they are refusing to do so now.

"I'll join the combine if all will sign," says one. "I'd rather cut down my show, though, and play safe."

SHE RUNS HER OWN THEATER.

Litchfield, Ill.—Miss Mabel Edwards, of this city, stepped into the ranks of theater owners shortly after she accepted a position as singer of illustrated songs at the local moving picture show. She is now proprietor of the Lyric Theater, and the fact that some of the best people in the city are among its clientele is evidence that the young lady's novel departure from radical lines as a bread-winner are appreciated.

Miss Edwards is a singer of some ability and reputation, and when the amusement place wanted a vocalist she applied. While multi-colored views of lovers 'neath the shady maple trees, or pathetic pictures of heroes dying on the field of battle were shown on canvas, she must sing a typical topical song. She found out the people liked to see these kind of pictures, and also that she could purchase the business cheaply from the proprietor, who was content to let the place take care of itself. After she assumed control she found places of employment for other members of her family as ushers, ticket sellers and doorkeepers, and by making the pictures shown to be educational as well as entertaining, succeeded in interesting the public enough to solve the bread-winning problem.

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CORRESPONDENCE.

ECCENTRIC CORED CARBONS.

An article in a former issue which referred to carbons in which the core was not in the center, but placed to one side so as to give a more perfect arc, brought in a bunch of inquiries as to where these carbons could be obtained. So far they do not seem to be obtainable in this country, but the following letters will put our readers on the right track.

235 Greenwich St., New York, March 21, 1908.

Editors Moving Picture World:

Dear Sirs—We do not carry in stock the carbons in which the cores are to one side, as there has never been any call for them, but they are made by the German house which we represent and if we get a sufficiently large order we will be pleased to supply them.

Truly yours,
L. E. FRORUP & CO.,

11 Broadway, New York, March 23, 1908.

Editors Moving Picture World:

Gentlemen—Answering your inquiry in regard to eccentric cored carbons, we would be pleased to supply our "Electra" cored carbon in this form provided that the order was large enough to warrant us in making the necessary dies and changes in machinery.

Yours, etc.,
REISINGER & CO.

WHO INVENTED THE CHOKE COIL?

Watertown, N. Y., March 11, 1908.

Editors Moving Picture World:

Dear Sirs—In your paper of February 28 an article appears under the heading "Saving the Electric Current." It seems that you have turned it over to be answered by an employee of the firm of Miles Bros., who claims to be the inventor of a device that they have given the name Rheostatocide. I beg to state that you have been misinformed as they are inventors in name only. Enclosed you will find a circular of my Inductive Coil, placed on file in United States Patent Office in March, 1907, and on which patent was allowed me October 26, 1907. About twenty-five of these coils were in operation in different moving-picture theaters of this State when Mr. Mullin, who is interested in my invention, received a letter from the firm of Miles Bros., in which they stated that they had heard something of our Inductive Coil and would like further information in regard to it. We sent them a few of our circulars, the same as the one mailed you, and received an order for two of our Inductive Coils, which they said were to be used as samples as they would like to handle our coil on commission. They were evidently used to copy from, as we heard no more from them until several months later when they came out with a clumsy makeshift of our Inductive Coil, which they styled the Rheostatocide. We notified them that they were infringing us, but receievd no satisfaction.

The Editor can see for himself, if he cares to go to the trouble, that the Rheostatocide is our Inductive Coil divided in two parts and connected in series, the working principle remaining the same, and I can easily prove to his satisfaction that I had one of my Inductive Coils in operation in the moving-picture theater of J. M. Mullin, of this city, in December, 1906, nine months prior to the time Miles Bros. brought out the Rheostatocide. Hoping you like to see fair play, I send you this statement.

Respectfully,
1027 Huntington St., ALBERT H. BARBER,

(As is our custom, a copy of the above was sent to the writer of the article for his reply, if any.)

Bradford, Pa., March 16, 1908.

Editors Moving Picture World:

Dear Sirs:—In reply to the letter signed by Albert H. Barber, No. 1027 Huntington street. Watertown, N. Y., which you are to publish in your paper. I desire to state that Mr. Barber is entirely at sea regarding the "Rheostatocide" and its invention.

The writer, during the latter part of 1906, conducted extensive experimental work on auto-transformers and choke coils with a view of perfecting a coil for use with the open arc lamp in use with the moving picture business.

On January 22, 1907, a complete choke coil had been made and tried out in the laboratory. On February 5 this coil was placed in service in the "Dreamland" show at Bradford, Pa., and has operated from that time up to the present date.

This coil made such a remarkable saving in the cost of current for the operation of the arc lamp, that the writer, after further tests, applied for and received United States Patents completely covering this type of coil. These patents are dated November 8, 1907.

Having been informed by the Patent Office that my patents were granted, I naturally desired to secure the best and largest house in the picture business to handle the coil. With this object in view I visited Miles Brothers, in New York, and after careful tests of the coil convinced Mr. Miles that the coil was all right. After closing the contracts I was requested by Mr. Miles' electrical engineer to make a test on a coil which he had in use in one of his picture shows. I made this test, as requested, and the official reports are on file with Miles Brothers. I had never seen this coil before the tests and did not know until some time after that it was the Mullin Coil of which Mr. Barber speaks.

If Mr. Barber cares to investigate, he will no doubt find that my patents do not infringe in any way those he may have covering his coil. The Mullin Coil uses the air as a return path for the magnetic flux from one pole to the other. This return path in the "Rheostatocide" is almost entirely iron. The resistance, or reluctance, of the air path in the Mullen Coil is about 90,000 times as great as the resistance offered in the "Rheostatocide," hence the Mullen Coil must use a greater amount of power to force the magnetic flux from one pole to the other. The length of the air gap in the Mullen Coil is about 12 inches, that of the "Rheostatocide" from nothing to never more than three inches. Do you wonder that the Mullin Coil is not in the same class with the "Rheostatocide"?

I wish to remind Mr. Barber that, should he care to take the trouble, he will find that the principle of operation on which the choke coil works was public property long before we had the pleasure of looking at our first electric incandescent lamp. And that any patents based on the principle would be worse than useless. My patents cover very broadly the special design of cores which give the return path of the magnetic flux always the minimum air gap and hence the least reluctance and greatest possible efficiency.

From the above I trust it is plain that Miles Brothers had no connection whatever in the invention or the development of the "Rheostatocide," and that if they did not take up the sale of the Mullin Coil it was because, after careful tests by electrical engineers, they were satisfied that the "Rheostatocide" possessed certain commercial elements which were lacking in other coils. That they made a wise choice is borne out by the fact that they are selling large quantities of these "Rheostatocides" even at double the price asked for the Mullin or any other coil on the market

Yours very respectfully,

L. O. LANGWORTHY, E.E.

WANTED—A NATIONAL OPERATORS' UNION.

Spokane, Wash., February 5, 1908.

Moving Picture World, New York:

Gentlemen—This city is a strong union town and two rival unions have been trying to have the moving picture operators to join. I don't see how any good can come from either one, and the organizations are not the proper ones for the moving picture operators to join, but the main objection is the excessive initiation fees, which are about fifty dollars. I am a union man, but a square deal one. There are a half-dozen moving picture operators employed in Spokane, with more in future to come, and what we want is an operators' union and a union for operators. Would you kindly help us out on this point, for the benefit of all concerned? Affiliation with American Federation of Labor is desired. What course is to be taken? Where and how application is to be made and other information upon this subject which you no doubt possess owing to past experience of like nature.

Please publish this in your next issue. Thanking you in advance,

Very truly.

EDW. H. PEIRSON.

Address, Box 2353.

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The Way of the Cross.
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Hearts and Eyes.
A High Old Time in Dixie.
We Can't Play With You.
Monterey.
Last Night.
I'm Jealous of You.
Dear Old Iowa.

THE ELITE LANTERN SLIDE COMPANY.

Gypsie Ann.
When Autumn Tints the Green Leaves Gold.
When You Love Her and She Loves You.
Don't Worry.
June Moon.
There's a Boy In This World for Every Girl.
With You In Eternity.
Hymns Of the Old Church Choir.
In the Springtime When the Roses Bloom.
Around the Cottage Door.

DE WITT C. WHEELER.

Musette.
If It's Good Enough for Washington It's Good Enough for Me.
Here to Our Sweethearts and Wives.
When the Springtime Brings the Roses, Jessie Dear.
Tipperary.
I Will Try.
I Am Afraid to Go Home In the Dark.
I Love a Lassie.
Dreaming.

SCOTT & VAN ALTENA.

Make Believe.
Two Little Bahy Shoes.
Summertime.
The Corn Is Waving, Annie.
The Lanky Yankee Boys In Blue.
In the Garden of the West.
I'm Starving for One Sight of You.

VAN ALLIN CO.

I'm Afraid to Come Home In the Dark.
I Miss You Like the Roses Miss the Rain.
Smarty
Just Because He Couldn't Sing "Love Me and the World Is Mine."
When It's Moonlight, Mary Darling, 'Neath the Old Grape Arhor Shade.

HENRY B. INGRAM.

Among the Valleys of New England.
Anchored.
Love's Old Sweet Song.
I'm Longing for My Old Green Mountain Home.
Lenore.
On Bunker Hill, Where Warren Fell.
On the Banks of the Wahash.
The Holy City.
The Little Old Red School-house On the Hill.
There Stands a Flag, Let Them Touch It If They Dare.

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Old Isaacs, the Pawnbroker..969 ft.
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The Boy Detective.....500 ft.
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The Princess in the Vase....938 ft.
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EDISON.

A Country Girl's Semiuary Life and Experiences.....1000 ft.
Animated Snowballs.....796 ft.
Stage Memories of an Old Theatrical Trunk.....635 ft.
Nellie, the Pretty Typewriter.590 ft.
Playmates .....360 ft.
Cupid's Pranks.....935 ft.
A Sculptor's Welsh Rarebit Dream .....590 ft.

ESSANAY.

All Is Fair in Love and War.700 ft.
The Hoosier Fighter.....800 ft.
Babies Will Play.....750 ft.
A Novice on Stilts.....400 ft.
A Home at Last.....250 ft.

KALEM COMPANY (INC.).

Scarlet Letter.....900 ft.
Washington At Valley Forge 905 ft.
Captain Kidd ..... 540 ft.
'Way Down East.....1000 ft.
Henry Hudson.....770 ft.
The Stowaway.....705 ft.
College Days.....535 ft.
The Banana Man.....290 ft.

GOODFELLOW.

Outwitted .....525 ft.
Icehoat Racing on Lake St. Clair .....265 ft.
Outside Inn.....275 ft.
Esquimaux of Lahrador.....455 ft.
Cold Storage Love.....280 ft.
Miracles of a Pain Pad.....645 ft.
Poor Little Match Girl.....320 ft.

KLEINE OPTICAL CO.

Willie's Magic Wand.....
Good-Hearted Sailor.....634 ft.
His Daughter's Voice.....357 ft.
The Cook Wins.....294 ft.
Electric Sword.....244 ft.
Custom Officer's Pull.....274 ft.
Student's Joke on the Porter..327 ft.

MELIES.

Dream of an Opium Fiend..345 ft.
The Genii of Fire .....310 ft.
The Good Luck of a Souse..445 ft.
The King and the Jester...321 ft.
In the Bogie Man's Cave....350 ft.
The Knight of Black Art....371 ft.
An Angelic Servant.....483 ft.

PATHE FRERES.

Avaricious Father.....410 ft.
The Waif .....459 ft.
A Modern Samson.....442 ft.
The Idler.....557 ft.
Different Ways of Smuggling..557 ft.
Jim Gets a New Job.....393 ft.
Swedish Dances.....328 ft.
Transformations of a Horse...442 ft.
A Narrow Escape.....426 ft.
Wedding in Brittany.....508 ft.
The Vestal.....738 ft.
Orderly Jameson.....410 ft.
Engulfed in Quicksands.....492 ft.
I Have Won a Pig.....229 ft.
A Good Joke.....541 ft.
Whimsical People.....196 ft.
Gendarme Has a Keen Eye..344 ft.
In the Days of Louis XVI....492 ft.
Beauty Parlors.....262 ft.
The Devil's Three Sins.....377 ft.
A Briton's Promise.....885 ft.

LUBIN.

Our Own Little Flat.....770 ft.
Do It Now.....170 ft.
The Girl Across the Way.....575 ft.
The Pursuit of a Suit.....365 ft.
A Child Shall Lead Them...520 ft.
A Romance of the Fur Country .....795 ft.
Easy Money .....175 ft.
New Way to Pay Debts....275 ft.
See the Point? .....220 ft.
And a Little Child Shall Lead Them .....550 ft.
Where's that Quarter?.....565 ft.
The Count of No Account....545 ft.
The Ringmaster's Wife.....835 ft.

GREAT NORTHERN FILM CO. NORDISK FILMS.

The Hot Temper ..... 544 ft.
The Magic Bag ..... 247 ft

SELIG.

Friday the 13th.....660 ft.
Swashbuckler .....335 ft.
A Dream of Youth.....390 ft.
Troubles of a New Drug Clerk.510 ft.
Shamus O'Brien—Drama.....950 ft.
The French Spy.....920 ft.
The Mad Musician.....480 ft.
The Squawman's Daughter...500 ft.
Dr. Jekyll and Mr. Hyde....1035 ft.
A Leap Year Proposal.....775 ft.
Just His Luck.....780 ft.
Monte Cristo .....1000 ft.

SOCIETY ITALIAN CINES.

The Skull and the Sentinel..277 ft.
Gaston Visits Museum.....570 ft.
Remorse .....563 ft.
Our New Errand Boy .....355 ft.
Bobby's Birthday.....304 ft.
Rival Barbers.....133 ft.
The Story of an Egg.....163 ft.
A Country Drama.....509 ft.
Woman's Army.....156 ft.
Lover and Bicycle.....186 ft.

VITAGRAPH.

Cupid's Realm .....600 ft.
A Tale of a Shirt.....300 ft.
The Money Lender.....890 ft.
At the State Door.....325 ft.
For He's a Jolly Good Fellow.375 ft.
A Child's Prayer.....290 ft.
The Story of Treasure Island..855 ft.
House to Let.....438 ft.
The Farmer's Daughter.....530 ft.
Mashing the Masher.....300 ft.

WILLIAMS, BROWN & EARLE.

The Rohhers .....320 ft.
The Rohhers and the Jew...320 ft.
'Twixt Love and Duty.....455 ft.
The Curate's Courtship.....140 ft.
For the Baby's Sake.....375 ft.
The Fly and the Bald Head...200 ft.
The Tricky Twins.....265 ft.

WILIAMSON & CO.

Poor Pa's Folly.....320 ft.
When Our Sailor Comes Home .....465 ft.

WANTED—PASSION PLAY
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Film Review.

Old Isaacs, the Pawnbroker, is a Biograph production. The paradoxical altruism of a money lender.

"And now abideth faith, hope and charity, these three; aud the greatest of these is charity—for charity is the scope of all God's commands."

How benutiful, and yet how rare is unostentatious charity. It is the most luminous, acintillant ray in the aureola of human virtues. The portrayal of this laudable quality is the theme of the Biograph's story, which dissipates the malignant calumnies launched at the Hebraic race.

In a squalid apartment lies a poor woman ill with fever, attended by her six-year-old daughter. Meagre indeed are their possessions, and, to make matters worse, they have been served a dispossess notice by order of a merciless landlord. In desperation, the poor womau sends the little one to ask nid of the Amalgamated Associatiou of Charities. Association of Charities—how irrelevant seems the title? What an apathetic hunch of parsimonious almoners the poor child encounters! She is sent from "post to pillar," until, finally, they send her home with the comforting iutelligence that the association will next week send around an investigator. How benevoleut, how generous, how munificent! Is it not beautiful? Yes, it is not beautiful. From sheer exhaustion the poor woman falls asleep, and the little oue tries to devise a plau by which they may have at least a bit of food, so taking up a pair of old shoes, goes to the pawnshop, but they, of course, are of no value and she returns empty-handed. Next she takes her dollie and, bidding it an affectionate adieu, runs off with it to the pawnshop, hut is about to be turned away again, when Old Isaacs, who is now in his office, becomes interested, questions the little one and orders his clerk to give her what she asks. The old man makes a note of the address and follows her, collecting on the way articles of need to nmellorate the condition of the poor woman, arriving at the home just in time to prevent her eviction by the officers, whose demands he satlafies. He has ordered for her, medical attention, food, clothing, and at the same time returns to the little hcroine her dollie, together with a larger ano more beautiful one. The sunshine of hope now bathes the little home, and—"the greatest of these is charity."

While this film story is of an apparent lachrymal nature, there is enough of the lighter ahades to relieve it, the pawnshop scenes affording many bits of good clean comedy.

A Country Girl's Seminary Life and Experiences is Edison's new film.

The Old Farm: A country girl leaving home for the seminary—Bidding good-bye to the old folks and her sweetheart.

Reception Hall: Arrival of the pupils—Parents biddlng the girls good-bye—Assigning the girls to their respective rooms.

The Promenade: The country girl meets a city college bay—Becomes the laughing-stock of the college on account of her odd country clothes.

Roommatea: Her roommate shows the "breadnnd-butter Miss" how to dress, walk and act stylish—Soon she is transformed into a stylish young lady with all the city ways.

Hazing: The country girl and her roommate are taken out in the dead of night and made to take college secret society oath before a grinning skeleton.

Rivals: The country girl soon becomes the belle of the college and wins the affection of her rival's sweetheart.

Stolen Interview: Climbing out of second-story window with a sheet rope—The city girl meets her lover—They quarrel and she decides to get even with country girl rival.

The Invitation: Tom receives and accepts invitation to the basketball game.

The Basketball Game: During the progress of the game our heroine aprains her ankle, but heroically decides to finish the game—In the meantime, her city rival robs the girls' lockers and lays the blame upon the country laas—The real thief is finally discovered and expelled from the college.

The Fire: The college catches fire through the carelessneas of the disgraced girl—Soon the entire seminary is on fire—Our heroine, caught in the flamea and unable to escape, falls unconscious to the bed.

The Reacne: All is excitement—The girls come pouring out of the burning building—Our country girl is miasing—Tom to the rescue—Into the building through flame and smoke—He aoon returns with his aweetheart in hia arms.

Back to the Old Home: The country girl returns, a cultured young lady, but realizes that "home hearts are heat, after all."

Pathe Freres isaues are:

In the Days of Louis XVI.—The setting of this film is in accordance with the period and shows how a young lord abducts a peasant girl. She is carried off in a apacious coach and the abductors drive out to a lonely road. Here one of the men takes the girl on his horse and a aoldier is put in instead, to throw the pursuers off the track. The peasants of the village, headed by the father of the girl, go out upon the track and after a hard ride overtake the vehicle; but on finding only the soldier in it, they shoot down the drivers and postillions, and at pistol's point order the soldier to lead them to his lord's home. The chase now becomes a close one, but the kidnapper with the girl on his horse manages to gain distance on his pursuers, and is soon climbing the stairs to a room iu the top of the building. Here he deposita the form on a couch and prepares to provide for escape, if necessary. Meanwhile the captive has led the posse to the house, and battering in the door, they come upon the villain. He gives them a savage battle for a moment and suddenly jumps through the high window, lowering himself safely to the ground by means of an improvised rope made of portierea. The girl being safe, they now take up the pursuit again, and after an exciting run the father has the satisfaction of overtaking the fugtitive. Instead of dealing out justice to him on the spot, however, he hands him a sword nnd gives him a chance for his life. The duel is short, for after a few passes of the weapons, a deft stroke pierces the kidnapper's heart and he drops dead.

Avaricious Father.—An old mau living in a squalid room hoards away a fortuue which he keeps under the mattress of his tumbled-down bed. Taking his meal from a miserly old crust of bread, the old man's character is soon understood. The sceue changes to the home of his son, whose wife is ill iu bed and whose childreu are crying for food. The son, in despair, goes to his father to appeal for aid in the faint hope that he might be able to aid him, but the old man pleads poverty and turns his son from the door. When the young man is gone the old fellow looks to his hoard and then goes upon the streets. After he leaves a hurglar gets husy, and climbing up to the roof of the building enters the miser's home through a window. In a few moments the thief locates the hoard and is soon climbing back to the roof, but his foot slips and the thief with his booty goes hurtling down to the street, where he is dashed to death on the stone pavement. It now happens that the son comes along and finds the body in a pool of blood. He quickly recognizes the purse lying ou the ground and soon surmises all. Finding that his father is not at home, he takes the purse, counts its contents and goes away.

Now the old miser enters his room and discovers that it has been ransacked. Frautically he feels for his treasure, but to his horror does not find it, and seeing the open window his woes are complete; but his son arrives at this point, and after a little questloning benevolently returns the miser his gold. The old mau becomes joyful and gives the young man a single bill, which the latter accepts with a shrug; hut his father apparently thinks hetter, and presenting the entire amount to him goes to his home, where the news is joyously received by the son's wife aud children.

The Waif.—A little wauderer with his bag on his back is trudging through the streets, endeavoriug to find relief here and there. Some people help him and others do not. But he makes his way over hill and dale with his little bare feet, uutil, footsore and weary, he lies down ou a cellar door to sleep. Here he dreams that a beautiful fairy has taken charge of him and an automobile runs up and a lady alights. She speaks to the boy in a kindly manner, an- taking him into the huge touring car, they are soon shooting toward the city. Here the auto stops at a beautiful residence and the lady takes the boy in. Next she takes him to a store and fits him with a neat little sailor suit in which he accompanies her on a promenade. Reaching his new home, the servant waits upon him and he eats ravenously of the good things placed before him, after which he is put to bed, the kind lady kissing him good-night, and leaves him iu a room alone. The boy falls to thinking of his good fortune, but suddenly the door of the cellar is opened and his entire dream disappears. He is again the little street waif, aud a hard-hearted man is kicking him hrutally for falliug asleep on the cellar, hut another stranger interferes and the hoy is allowed to go on his way.

A Modern Samson.—The opening acene is the ballyhoo platform of a circus wrestling show, where an immense throng is gathered, listening to the exhortations of the "harker." Finally the show opens, and the champion offers to meet all volunteers. In a few minutes he throws as many meu, but suddenly a stranger steps forward and engages the wrestler. No sooner are they locked in a grip when the stranger, with ridiculous ease, begins to juggle the wrestler with one hand. When he has tossed his man to his entire satisfaction, he departs. Several other adveutures follow, in the course of which he becomes mixed up in a brawl at a cafe and the police go after him. They get

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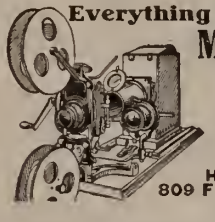

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him and with little ceremony land him in a cell. He paces his prison floor a little while, but suddenly, putting his shoulder to a pillar, throws his strength into the task and the whole building collapses, as with Samson of old. He runs from the jail to his home, where his wife greets him and spreads a little feast for him. He drinks and drinks until he falls asleep, and here it is that she shows how jealous she is of her hubby's strength. Like the Delilah of the Bible, she applies the shears to his locks, and when he awakens he is completely shorn of his locks, and his strength, which depended on the length of his hair, is also gone. He does naught but lament his loss, kissing the detached hair fondly.

The Idler.—The chief actor in this film is a very lazy fellow. He arises from his bed and his wife admonishes him that his room must be cleaned up. But when she hustles out he falls asleep in the chair. Then the pillow and slips jump into place on the bed, the dirt on the floor sweeps itself into a corner, the chairs and other furniture move into place of their own accord and the entire room rights itself. Then his shoes come toward him, slip on his feet; his coat gets on, his tie ties itself, and the old hat whirls itself into position on his cranium. But his wife enters, wakes him up, and he finds that he had only been dreaming, the room being still in wild disorder. She finally dispatches him to his carpentry shop, where again he falls asleep, and the tools, of their own accord, run over the wood, sawing, cutting, planing and measuring without human aid. But again he is awakened, only to find his work undone, still waiting. When his wife next sends him marketing he falls asleep near a post and the basket and utensils in it take a trip to a store, purchasing themselves to full capacity, return to the basket and shuffle back to the lamppost. But two drunkards happen along, and taking charge of the basket and its contents, go sagging off with good prospects for a feast. The wife, meanwhile, becomes suspicious at the long absence of her better half, and goes out in search of him. Soon she comes upon him, asleep at the post, and a rough reception follows.

Different Ways of Smuggling.—In this film are illustrated the artifices used by frontier smugglers in their attempt to get goods over the frontier. In order to smuggle petroleumn over they place the liquid in bottles carried by achool children with lunch, but the customs officers catch on just in time. The manner of training a dog is shown, the canine being whipped by a man in uniform, so that with a bag of smuggling goods on his back he runs away in terror at the sight of a real customs officer. The last scene shows to what extremes smugglers will go. They rig up an entire funeral cortege, with priests, pallbearers and mourners, but instead of a corpse being in the coffin, it is full of merchandise. They march slowly toward the frontier, and all goes well until they come to the post. Here the alarm is given to the soldiers, and when the cortege arrives they order the coffin opened. In a moment one of the bogus priests draws a pistol and shots are swiftly exchanged. The coffin is dropped, the bogus mourners run away and an exciting chase of the chief smuggler follows. Up hill and down dale the fugitives go, with the police at their heels, but finally the police put their dog on the track of the fellow in the priest's garb, and after a desperate fight the smuggler is at last treed and taken in custody.

Jim Gets a New Job.—Jim's mother brings him to an architect's office to secure a position for him, and he is accepted. After clinging lovingly to his ma, he is induced to abandon his strangle hold, and he is taken into the draughting room. Here two clerks make merry with him, but he manages to even matters unconsciously by leaning on the heavy end of a table, upsetting it and all on it. Now his employers tell him to carry a set of plans, papers and instruments, with which he is to accompany them to a building in the course of construction. Jim reaches to the top of a closet for some of the papers, upsets it, breaks some more furniture and finally reaches the street, struggling under a mass of paraphernalia, with which he strews his path as he goes. After a series of mishaps he finally reaches the house, where he climbs the ladder after his employers; suddenly he loses his footing in the scaffolding and goes tumbling down into a bed of lime. Again he clambers up, slipping, wriggling and falling, but when he reaches the top once more he again goes to the bottom, his aerial flight ending in a big vat of water. But Jim sticks to the job; his employers drag him out, admonish him to be careful and take him up again. Right near him is a chute by means of which mortar is loaded on wagons; Jim now attempts to step over it, loses his balance, and goes shooting the chute, into the mortar in the wagon. When the load is on the vehicle it starts away, with Jim buried in it. The employers, meanwhile, miss their boy, and go in pursuit of the wagon. They overtake it just in time to see the mortar dumped out, and Jim emerges, looking for all the world like a statue of molten mortar.

Swedish Dances.—The first dance shown in this film is a pretty "gavotte." The next is called "choosing a lover," the participants being a young man and two girls. The idea of the dance is that both girls wish to be in the graces of the young man, and while dancing intricate steps, the various ways in which he shows favor, first to one and then to another, is a pretty piece of terpsichorean art. The last is a dance by two men called "companions." In the course of their dance one displeases the other with a grimace and mildly quarreling at first, but they soon come to blows, and when the dance is over they part, scowling at each other.

Transformations of a Horse.—A countryman takes a beautiful black horse to market, and while engaged in trade he invites his friends to a nearby saloon. While they are in there a fellow exchanges a white horse for the finer animal tethered at the tavern, and when the countryman emerges he is too drunk to notice the difference. So he goes on, intoxicated, and people take advantage of him at every turn, so that the white horse gives way to a donkey, then follows a goat, and then a cow. And while he is leading the cow along on his zigzag path a wag cuts the rope and attaches a pitchfork. With this and a jag the countryman arrives home, and his wife pummels him for losing the horse and his balance.

A Narrow Escape.—Two tramps send a false telegram to the country doctor, calling him to the bed of the nobleman's sick child. The doctor is seen departing in a hurry in his motor car to fulfil his duty and is so engrossed in his thoughts that he fails to see the two tramps concealed behind his gate. The next scene shows the doctor's wife aware of the presence of the thieves, retreating from room to room with her little son, until she reaches her husband's office. She there barricades the doors with chairs and tables, and her attention is thus attracted by the telephone. She sees in this apparatus her possible salvation, and grabbing the receiver calls up the castle. We then get a view of the doctor entering the sitting room, where the whole nobleman's family is gathered, and who seem very astonished at his belated call. He is just explaining the reason of his visit when the telephone call from his house is heard and one can follow the excited conversation that takes place by the despair which is printed on the doctor's face. He rushes out of the castle, jumps in his car, and then is seen a desperate home run, which is only stopped to pick up two policemen on the road. The last scene shows the husband rushing into his office just in time to save his wife from the clutches of the two footpads, who had just succeeded in breaking in the doors and barricades the wife had set up for longer protection.

Friday, The 13th, a Selig Polyscope film, profusely abounding in facetious aptitude and appeasing constituency, so superlatively humorous that some portion, or the other, is sure to delight any one whomsoever, this production is truly the cream of comics; a rare sort of giggle producer, chucked full of fun.

The hero—more appropriately, the victim—encounters as hazardous a lot of mishaps as could befall any martyred individual with a degree of safety for life or possible avoidance of fatal injury.

The first section of soothing scenography affords the only interval for a long breath. A maid is busy about the dining room of a well furnished home, is late with breakfast, everything goes wrong and she superstitiously points to the calendar, which shows the date to be Friday the 13th. She worries over this discovery and becomes more confused. The mistress enters and shows decided anger because the morning meal is not served. Then hubby enters (this is where the "big noise" begins because he is the funny man), he—the victim—is already late at his office, and insists on breakfast being brought forth immediately. Everything served is only half cooked and consequently tough. He frets at this, then burns his fingers on a hot dish—in fact, on several hot dishes, is also superstitious about the weird looking calendar date, becomes more annoyed and excited, tucks the tablecloth under his chin in his confused search for a napkin, gets up hurriedly, pulls the table-cover with him, upsetting all the dishes. This makes him so sore he kicks the table over, then seeks composure from a cigar, which proves to be an ill weed. The maid appears, he tries to take his spite out on her, but is thoroughly antagonized in this attempt. His wife is far from sympathetic over his misbehavior, and when he leaves the house she follows him. He falls in the snow just outside the door, sees his wife and "lights a rag," with his heart's idol in close pursuit.

Next the victim tries to catch a car to get down town, misses it and is next seen in conflicting unison with the snowy street. He then secs two men in a fighting argument. They exchange their rights a couple of times and he intervenes by shoving them apart. Both are angered at this interference, and throw him in a snow-heap, head first, sumciently hard to break his corpus callosum, but still actively intent upon getting to his office, he hires a bicycle, which turns out a failure, is bruised considerably, and throws the wheel from him with such fierce disgust that the tires comes off. Succeeding this he hires an express wagon, drives it himself, frantically, runs amuck, gets out and upon seeing the wagon's number to be 13, almost prostrates. Goes further and appropriates a delivery sled, makes another reckless drive, turns a sharp corner and is thrown head over heels in a snow bank. (Mgr. Note—This was a dangerously hard fall, and an

unintended one, but shows up swell.)

He finally gets to the office, so lame that he sends for a pair of crutches. But he is still able to get "mushy" with his young lady office assistant, at which point the wife arrives. Catching him engaged thus blissfully, she immediately proceeds to flog him with an article of umbrellic diameter. The girl is frightened to a shrivel. Boy brings crutches and the victim starts for home, enthusiastically encouraged by his heart's idol, who energetically flogs him the best part of the way, if not all. He is next seen beaten to a frazzle, and laid out, with his crutch appurtenances, on the front steps of their suburban domicile.

Upon their return a message awaits them announcing the intended visit of his mother-in-law. The wife is vigorously vindicative toward this verisimilitude, but the victimized individual experiences a velocity of vicissitude in his mental vicinity which vibrates with no vehement viscosity of venial verse or shows any vestige of approval toward this veracious visitation of his vernacular relation—only stronger.

The fair maternal ancestor soon arrives, heading a procession of bundles, baggagemen and a trunk of ancient pedigree, which brings up the rear. (She is exceptionally clever in this role.) After several narrowly successful escapes, the victim succumbs to her cordial embraces, with extreme fear and anxiety, in which lovably consolidated state of affairs we leave them.

Swash-Buckler (Selig).—Swash-buckler the braggadocio of renown, was so called because of his perpetual tendency to bluster his valor and because of his redeeming feature to defend good from evil, for, as the picture shows, a good cause gave him a strong arm, and to some extent he maintained his boastful attitude. But his manner was a source of constant danger from which only friendship and timely good fortune saved him.

The finery and antiquity of the costumes and stage settings add remarkably to this production.

The first is a tavern scene where several men are at a table. Swash-buckler enters; his friends join him in drink.

Next scene shows where a villainous Captain of the Guard is beating a boy for some slight offense.

The boy, knowing Swash-buckler to be resentfully inclined, comes in and tells him. Captain and soldiers follow. Swash-buckler and Captain argue excitedly, and a duel ensues in which Swash-buckler proves a master with the sword and kills his opponent. His friends disperse the soldiers, who later return and take Swash-buckler by surprise. With many guns leveled at him, his sword is of no further avail.

The subsequent scene shows Swash-buckler in prison, where the boy comes to tell him he will take the bullets out of the soldiers' guns and save him from death, at the intended execution. The boy leaves and a Monk, accompanied by guards, enters the prison cell and reads the condemnation.

The following picture shows the boy out in the prison court removing the bullets and replacing the guns where he found them. The soldiers come after their rifles and then lead Swash-buckler out to be shot. They aim and fire at him with the blank loads, he falls as though killed. Monks carry him away on a barrier for dead. After they have arrived at their destination, Swash-buckler, to their intense surprise, arises and waves them out of his sight. Being greatly frightened, they willingly and hurriedly comply. The finale shows Swash-buckler and the boy making good their escape.

The Scarlet Letter.—The Kalem Company have produced a dramatization of Hawthorne's great American novel, "The Scarlet Letter," as played by the late Richard Mansfield.

"The Scarlet Letter" is a story of early Puritan days in New England. Hester, a beautiful young Englishwoman, is sent to America by her husband, with a promise that he will follow on the next ship. But he fails to keep his promise and Hester does not hear from him in years. In the meantime she is befriended by a young Puritan minister. Friendship ripens into love and Hester, thinking her husband dead, loves the handsome young clergyman with her whole heart. But when the baby is born the minister, fearing the wrath of the Pilgrim Fathers, denied it and Hester is condemned to wear the Scarlet Letter and to stand in the pillory. And it is only after several years of Hester's shame and ignominy that the little child finally reaches the father's heart. Then comes the great scene. The minister, on a fete day, ascends the pillory, places himself where Hester had been placed, and publicly proclaims his sin.

Hester Leaves England.—A little strip of wooded shore is shown, white sand, water and back of all the trees. It is a bright, sunshiny day. Two small boats lie waiting. Into these clamber a number of men and women and children. They are dressed in the quaint costumes of the Puritan days and shabbily, bearing many bundles. They are about to go far and settle a new country and there are many fond and tearful farewells. When the boats are about filled, a man comes solemnly down the shore, his hands behind his back and his gray head bowed. He is tall and powerful of build but past forty. There is no sympathy or sentiment in his face—nothing save studious self-composure and calm. A man a woman could not love for long. He stops at the shore line and turns back when a young girl greets him. It is the maid Hester. She is all bundled for a long journey and carries many packages. It is obvious she is going to America—to a new land. Her husband sends her on ahead. He will follow. They embrace and the older man pats the child-wife on the head. Makes her swear, standing on the sunlit shore, fidelity. He points out across the waters. She must go. Then he signifies that he will join her as soon as it is possible. Hester climbs in the boat. The husband stands with chin in hand watching, his broad shoulders squared unsympathetically against the blue sky while around him, weeping mothers, brothers and fathers watch the last waving kerchiefs from the small boats.

In America—The Minister.—The ship has reached America. The strangers in a strange land clamber ashore. The last to come off the boat is slender, delicate Hester, with her many bundles. The others pass on. She rests wearily upon a boulder, allowing her bundles to drop at her side on the stones. A young man walks past, reading a book. He is handsome, but a ministerial personage wearing the garb of his kind. The beloved minister of the colony. He sees the forlorn little figure, lays aside his book and approaches. Offers to carry her bundles for her—a part of them. She blushingly consents.

Two Years Later—No News From Her Husband.—Here we have pines, rocks, dells and the wilderness of untrammeled nature. Through the maze of the trees walk the young minister and Hester. The girl is changed for the better. Her garb is in exact conformance with the Puritan attire. She is beautiful, winsome, unaffected. The young minister stops occasionally to pick flowers. They stop at a hummock, grass covered, in the dell, and the minister avows his love for her. The girl shakes her head sadly and looks as in a dream into the distant green of the trees. No word has come of her husband. Yet she loves the minister. Her refusal disappoints the minister. He leaves and Hester, left alone, sobs in her gown and kissing the garland he made for her.

The Minister's Wooing.—Now the scene shown is the rear garden of a quaint little stone cabin in the wilderness. An old woman sits at a spinning wheel in the sunshine. Hester reclines near her with a basket of sewing. She shows her handiwork to the old woman, who compliments it highly. She is known to be the most expert with the needle of them all. The old woman goes in the house. The young minister appears. He comes back to woo again. Hester drops her sewing as he passionately declares his affection for her. She gives in. They kiss and he embraces her. Side by side they wander from the cottage, his arm about her waist, her head upon his shoulder.

Hester's Baby—A Year Later.—This time Hester, with gray hood over head, and bearing an infant closely wrapped in her arms, hurries in affright from the open cabin door. She is followed by the old woman in shrewish fashion, strikes her with a stick and drives her from the hut. The real characteristics of the woman are clearly defined—a vixen. She is still striking the girl when neighbors pass and see. Among them is the minister. His head is bowed but he does nothing more than to nod at the girl. She shrinks from him. The people fall aside as he enters yard and warns the vixen to stop the lash. Hester flees with her babe in arms. The old crone shakes hand at minister and enters her hut.

Condemned.—The stone steps of the Governor's house are pictured. Many people throng about the steps leading down from the big oak door. At this juncture let me quote a word from the legitimate story:

"A throng of bearded men, in sad colored garments, and gray steeple-crowned hats, intermixed with women, some wearing hoods, and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered and studded with iron spikes. The door of the jail being flung open from within, there appeared, in the first place, like a black shadow emerging into sunshine, the grim and grisly presence of the town beadle, with a sword by his side, and his staff of office in his hand. Stretching forth the official staff, in his left hand, he laid his right upon the shoulder of a young woman, whom he thus drew forward, until, on the threshold of the prison door, she repelled him, by an action marked with natural dignity."

A great roar goes up from the assembled Puritans. They hiss and scoff and foremost—in the lead—is the Old Croon with witch proclivities. Hester carries her babe on her arm. On her dress is embroidered an immense letter A. Hester's whole bearing is of proud disdain. She takes note of none of the implications and insults hurled at her by the crowd. A tragic little procession starts. First goes the stern beadle, clearing the way through the crowd of jeering people, then Hester and her babe, with the crowd closing in as they go on.

The Pillory.—(As description of the setting for next scene, I again quote from the book, for its language is far more comprehensive than I could hope to make mine):

"Came to a sort of scaffold at the western extremity of the Market Place. It stood nearly beneath the eaves of Boston's earliest church. It was, in short, the platform of the Pillory, and above it rose the framework of that instrument of

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discipline, so fashioned as to confine the human head in its tight grasp. She asceuded a flight of wooden steps and was thus displayed to the surrounding multitude, at about the height of a man's shoulders above the street."

Hester, with her babe, stands before all on the platform. The Scarlet Letter gleams for all to see.

One of the gronp turns to the young minister and bids him pray for the erring one—the gruesome turn of fate. He tries to avoid it but they insist. Speaking for her and all to hear, he bids her tell the name of the man who wronged her—points into the crowd, at bimself—everywhere. Theu stands wiping his hrow in the agony of suspense. The girl dellberates, shakes her head—she will not—no—no. She herself will shoulder the wrong. She loves the young minister too much to tell the crowd it is he who speaks to them.

The Minister's Child.—A cottage in the forest. Hester appears, leading her little daughter, grown now to he a girl of three or four years. Woman still wears the Scarlet Letter. Hester seats herself on bench in front of hut. Child clambers near. Points to the red A, questioning what it means. Mother strokes curly head and bursts into tears. Child comforts her. Little child gets her mother's sewing. Hester enters house. Child playing alone—little girl. Young minister passes, spies the cottage, draws nearer. Little child crawls in bis lap and minister hreaks down. Weeps. Hester appears unseen at door of cot. Sees him weeping. No, it is not for her to claim him—she softly, sadly shuts the door. While they thus wait—these two, the minister and the child—around a corner appear the witch and the hushand. Witch points to the very obvious scene. Man nods his head and they go their way.

Hester's Vindication.—The same view as before of the scaffold and platform in the Market Place, only now alive with a holiday fete. People merry. Hester, her child and the minister come upon the scene. Minister impressed hy the sight of the spot where Hester, years before, faced the insults of the crowd. He rushes weakly, blindly up the stairs to the platform, with all eyes upon him. A hush comes over the multitude. Hester runs after him to drag him back. The child at her side. Sinks to his knees with arms around them. The minister determined, shouts out his own guilt to all, and, snatching at his breast, tears aside the garment, showing a livid A hurnt upon the flesh. Points to his and to the one she bears. Her hushand, dashing upstairs, tries to separate them, but the young minister drops dead upon the platform. Hester falls over his body in agony of grief, with child held hack hy the awed father.

Our Own Little Flat (Lubin).—A young married couple start their married life hy living at the home of the bride's father. The old gentleman suffers from a had attack of gout and ill-temper, and "Auntie," a maiden of many summers, objects to the liberties the young people take with the house. She prods the old man on till he drives them out hag and haggage. Auntics is triumphant.

Then they fix up their "own little flat." Everything goes well for a while until a day comes when they cannot pay the furniture man. He calls in his assistants and they proceed to take everything, leaving only a few draperies helonging to the wife. These she proceeds to use, with some old boxes and barrels from the kitchen, until the place presents a very fair appearance, but anybody unfortunate enough to sit on it is sure to take a tumble. Father-in-law calls and after taking a few tumbles leaves in a highly excited state. A theatrical manager also calls and offers a part in his company to the young wife. This she accepts and makes an instantaneous hit. When the father takes her back home "Auntie" proceeds to once more show her authority, but is summarily fired out, bag and haggage.

Do It Now (Lubin).—Mr. Grouch is dissatisfied with his help. Everything goes too slow, so he has a sign painted. "Do It Now," and hangs it up in his office. He then rings for the foreman of the factory. This man has long had an ill-feeling toward Mr. Grouch, and when, after receiving a good lecture on "how to work," he discovers the sign "Do It Now," he does what he has delayed a long time: knocks Mr. Grouch off his chair. The next to come is the stenographer. She loves Mr. Grouch secretly. Seeing the sign "Do It Now," she puts her arms around his neck and hugs and kisses him. In his despair, Mr. Grouch takes up the waste paper basket and scatters the contents all over the floor. He then rings for the office boy and orders him to clean the floor.

The office boy, ready to kill the man who invented work, notices the sign "Do It Now." Blaming Mr. Grouch for the work, he knocks him off the chair with his broom. This is too much for Mr. Grouch. He takes the sign off the wall, tears it in pieces and is satisfied at least for a while with the work as it is now done.

The Girl Across the Way (Lubin).—An artist flirts with a girl across the street during his wife's absence. The young lady is highly indignant. The artist's wife coming along the street catches her hushand in the act of throwiug kisses. Entering the house, she encounters the maid, with a gushing note addressed to the young lady, asking her to "Come over." Madam is stunned, hut resolves on a course which will give huhby enough amusement. She calls on the object of her hushand's admiration and gives her the note. The girl has already told her brother, who intends to pay "Mr. Flirt" well for his presumption. After finding that she has a valuable ally in the brother and sister, the wife determines to confront "hubby" with the girl, hut brother sees a chance for some fun as well. He suggests that "wifey" put on a suit of his clothes and wig and go with them. They enter the artist's house, the girl acting as if she was quite in the mood for a romance. The artist hecomes so romantic that the other folks think it about time to call a halt. The lesson he receives from "wifey" will prevent any more strange conquests for some time.

The Pursuit of a Suit (Lubin).—Mr. Cohen puts a brand new $8.00 suit on a figure outside of his store, at the reduced price of $7.98. Two tough characters needing new suits, decide to play a trick on Mr. Cohen. One of them stands in the place of the dummy while the other carries the dummy away. His accomplice follows shortly after with a hat which he stole from a farmer. The farmer seeing the dummy run away calls out Mr. and Mrs. Cohen. And now starts one of the liveliest and funniest chases ever seen in a moving picture photograph. When at last the two criminals are caught, they are stripped of their clothes and empty paper boxes are substituted, and they are then marched to jail.

In Cupid's Realm (Vitagraph).—A very bashful young man calls upon a young lady with whom he is deeply in love. He is extremely nervous and occupies one chair after another, impatiently awaiting the arrival of his "adored." The girl enters with her mother, the caller rises, nervously greets the ladies and by mistake presents his hat instead of a bouquet which he brought as a token of his affection. He discovers his error, gives the girl the roses, knocking over a chair in his confusion. The mother leaves the room and the young people are alone; they sit at opposite sides of the room, the hashful lover makes several attempts to propose but is too nervous and finally leaves hurriedly, knocking over some statues, hric-a-brac, etc. Alone, the girl kisses the young man's photograph, indicating by her actions that she thinks him slow. Cupid now appears and shoots an arrow at the maiden; she starts as it strikes her. Cupid clasps his hands, comes over and whispers in her ear. She listens, is evidently delighted, gives the little god a rose, and after waving an adieu, he dissolves away.

The next scene shows the Realm of Cupid. Hearts of every description are here; large, amall, some broken, some joined together, some pierced hy arrows. Cupid enters, holding the rose, consults a hook, turns over the pages, finds the number he wants, picks out a heart and hangs it in a frame in which the face of the pretty young girl in the previous scene appears. Cupid then hangs several different sized hearts, one after the other, on the opposite side of the frame, each different one showing the face of a man. A French count, baldheaded old man, and an English lord appear in turn, the girl turning away in indifference and contempt at each character. The next one proves to be the good-looking young man who is in love with the girl. She smiles at him and expresses her love and admiration. Both hearts move slowly to the center, hlending with each other.

We now turn to the young man's library, where he sits dreaming of his lady love. Cupid appears, shoots an arrow at the hashful lover, leaves a rose on the table, then fades away. A fairy appears, pulls the petals off the rose and drops them into a jardiniere. A rose hush slowly grows. One flower develops much larger than the rest, and in it the face of the young lady now appears. He reaches out to grasp it, but it mysterlously disolves into the rose and fades through the air.

Returning to the girl, we see her sittiug in an open window through which the moonlight is streaming. Cupid appears, gives the girl a rose, which she kisses, and while doing so it dissolves into her lover. A fitting climax shows the young man placing a ring on his love's finger while the roses dissolve around the window, forming a frame around them. A very novel and beautiful conception.

A Tale of a Shirt (Vitagraph Co.).—Father is hurriedly dressing for a journey, his wife packing his grip, when he discovers that he has no clean shirt. Willie is despatched to the laundry. The young hopeful starts away with good intentions, but he meets a chum, who is told of the errand, and he accompanies the hoy to the laundry. A little further along the youngsters meet another playmate, who proposes a game of marhles. Willie hesitates a moment, then gets in the game. The kids finish their pastime, lock arms and march off in the direction of the laundry. Two more boys come along. The newcomers suggest a game of leap-frog. All acquiesce and the game progreases. (For a moment we catch a glimpse of father impatiently awaiting the return of his son, pacing

The hoys finally reach the laundry. Willie goes up and down the room, watching the clock, etc.) in and gets "Papa's Shirts." Coming outside, the hundle is thrown up in the air, the hoys have a game of catch with it, and the package is used in foothall manoeuvres. From the rough treatment the paper gets torn, the shirts fall out in the dirt. Willie gathers them up and runs off, followed by his companions. (Father is again observed opening the front door, looking up and down the street, tearing his halr, etc.)

The boys finally catch Willie, take the shirts away from him, put them on and execute a "shirt dance" around the poor hoy, who is crying. By this time father is simply frantic, and with valise in hand and dressed in undershirt and trousers, with coat and overcoat on his arm, he tears down the street for the laundry. He comes upon his son and companions doing the dance. He spies one shirt not heing used, but upon picking it up finds it covered with mud. The young hoy is given a good spanking, and in despair father starts away. A friend comes along; father explains the situation. The friend hastily removes his shirt and gives it to the unfortunate man, who embraces him and dashes away to catch his train.

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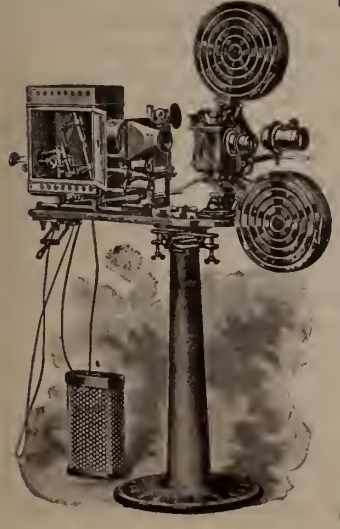

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Theater Palais Co., Suttle Bldg., Meridian, Miss.
World Film Exchange, 823 Union St., New Orleans.

CANADA.

Cinematograph Co., 67 St. Catherine St., Montreal.
Dominion Film Exchange, 32 Queen St., Toronto.
L. E. Ouimet, 624 St. Catherine, E., Montreal.

Film Manufacturers
(Edison Licensees).

Edison Mfg. Co., 10 Fifth Ave., New York.
Essanay Film Mfg. Co., Inc., 501 Wells St., Chicago, Ill.
Kalem Company, 131 W. 24th St., New York.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Geo. Melies, 204 E. 38th St., New York.
Pathe Freres, 41 W. 25th St., New York.
Pathe Freres, 35 Randolph St., Chicago, Ill.
Selig Polyscope Co., 41 Peck Court, Chicago, Ill.
Vitagraph Co., 116 Nassau St., New York.

Independent Manufacturers
(Biograph Licensees).

American Biograph Co., 11 E. 14th St., New York.
Societa Italiana Cines, 145 E. 23d St., New York.
Williamson & Co., 145 E. 23d St., New York.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa., agents for Cricks & Sharp, Hepworth, and R. W. Paul.
Kleine Optical Co., 662 Sixth Ave. Agents for Gaumont, Urban, Lux, Raleigh & Roberts, Theo Pathe, Aquila, Walturdaw, Carlo Rossi, Ambrosio.

Independent Films

Merit is the only consideration that controls the selection of the films which we place upon the American Market.

Speaking without prejudice and without bias, it is our opinion that the films marketed by this Company have a higher average of merit than any other single line.

WHY?

1. Because the manufacturers whom we represent in the United States have enormous plants involving investments of millions.

2. Because they have expert knowledge of photography and of the masterful handling of plot, pantomime and staging.

3. Because we do not market any films which we think unsuitable, nor do we force vulgar, indecent or ultra-sensational subjects upon film exchanges or the public.

See our advertisements which will appear next week for descriptions of a mass of high class films which we shall place upon the American market during the next few weeks—all new, never previously shown, some of surpassing merit, and most of them of feature strength.

The date of release will be governed by market conditions, and exhibitors who are complaining because of lack of new subjects are invited to place their orders with Independent exchanges to which these subjects are being supplied.

We control exclusively for the United States, Motion Picture Films made by the following firms:

FRENCH FACTORIES.		ENGLISH FACTORIES.	
GAUMONT	PARIS	GAUMONT	LONDON
URBAN-ECLIPSE	PARIS	URBAN-ECLIPSE	LONDON
LUX	PARIS	WALTURDAW	LONDON
RALEIGH & ROBERTS	PARIS	Italian Factories.	
THEOPHILE PATHE	PARIS	CARLO ROSSI	TURIN
AQUILA	PARIS	AMBROSIO	TURIN

Films are sold outright without restrictions as to their use

NOW READY—FOR SALE OR FOR RENT

HACKENSCHMIDT-RODGERS WRESTLING MATCH

LONDON, JANUARY 31st, 1908

Before the National Sporting Club of London

LENGTH 1,000 FEET. THIS FILM IS SOLD OUTRIGHT WITHOUT RESTRICTIONS

We consider this one of the finest and most interesting films that we have ever seen, both photographically and in action. At no time was Hackenschmidt on the defensive, and although not nearly as tall or as powerful in appearance as his antagonist, there was never a moment when Rogers seemed to have a chance.

Shipments will arrive from Europe weekly

WE ARE SPECIAL SELLING AGENTS FOR AMERICAN BIOGRAPH FILMS

Kleine Optical Co.

Licensee under the Biograph Patents

All purchasers and users of our Films will be protected by the American Mutoscope and Biograph Company

NEW YORK, 662 6th Avenue — CHICAGO, 52 State Street — MONTREAL, Can., La Patrie Bldg. — SEATTLE, Mehlhorn Bldg. — INDIANAPOLIS, Traction Bldg.

DENVER, Boston Bldg. — BIRMINGHAM, 2008 3d Avenue, Harrington Bldg. — DES MOINES, Commercial Bldg.

KLEINE OPTICAL CO. OF MISSOURI
523-4 Commercial Building, 6th and Oliver Streets, St. Louis

Kwitcherkicken

Read, mark, inwardly digest and remember the above, then

GIVE US YOUR BUSINESS

We'll increase your Theater profits with

FAIR PRICES
FILMS OF MERIT
SONG SLIDE HITS

Perhaps it's in the film, or it may be in your carbons, but we've got a dandy **New Lens Proposition** to improve your picture. Drop us a postal to-day.

This is no Church Talk or Western Hot Air. It's FACTS

Consolidated Film Co. of New York

NEW YORK
143 East 23d Street

ROCHESTER
94 State Street

PHILADELPHIA
913 Market Street

HANDBOOK
FOR
Motion Picture
AND
Stereopticon Operators
BY

C. FRANCIS JENKINS
Medalist Franklin Inst.

OSCAR B. DEPUE
With Burton Holmes

PRICE, $2.50

THE KNEGA COMPANY, Inc.
1306-8 G Street, N. W., Washington, D.C.
U. S. A.

INTERNATIONAL CINEMATOGRAPHIC EXPOSITION
in Hamburg (Germany)

JUNE 13th to 28th, 1908

CLASSIFICATION:

1. Cinematograhpy in all its different branches
2. Photography
3. Optics and Projectors
4. Electric Engines and Electric Light
5. Musical Instruments: Pianos, Talking Machines, etc.
6. Heaters (Radiators, etc.)
7. Appliances for Theatres and Amusement Halls
8. Literature.
9. Advertising.

Exhibitors apply to
BUREAU des AUSSTELLUNGSKOMITEES
Hamburg, St. Paul ("Conzerthaus Hamburg") **Germany**

STOP LOOK LISTEN

We bought 100 complete New York Passed Moving Picture Machines.

Regular Price $170.00

Our Price - 125.00
(To Our Film Rental Customers)

Write for prices on your film service.

Prices to suit your needs.
Supplies at a discount.

Co-Operative Film Service of America

137 East 17th Street
NEW YORK CITY

FILM SERVICE

For the New England field right at home; "the best the market affords."

All communications given prompt attention. Prices reasonable.

W. E. Greene

228 TREMONT ST.
Boston, = = Mass.

THE BIOGRAPH ASSOCIATION OF LICENSEES

Operating under the BIOGRAPH PATENTS

Offer a complete and regular supply of films of domestic and foreign manufacture through the following well-known agencies:

KLEINE OPTICAL CO. - - - -	Chicago
ITALIAN "CINES" - - - - -	New York
WILLIAMS, BROWN & EARLE - - -	Philadelphia
AMERICAN MUTOSCOPE & BIOGRAPH CO. -	New York
GREAT NORTHERN FILM COMPANY . .	New York

Controlling in addition to the films of the American Mutoscope and Biograph Company the entire output of—

Gaumont	Rossi	R. W. Paul
Urban-Eclipse	Aquila	Cricks & Sharp
Lux	Theo. Pathe	Graphic Cinematograph Co.
Raleigh & Robert	Warwick	Society Italian "Cines"
Ambrosio	Hepworth Mfg. Co.	Williamson & Co.

Great Northern Film Co. (Nordisk Films, Denmark)

A regular weekly supply of from 12 to 20 reels of splendid new subjects is now available.

Films are Sold Outright Without Restrictions

All renters and users of films purchased from any of the above licensees are guaranteed absolute protection free of cost from any form of patent persecution, and are privileged to use such films upon projecting machines covered by the LOOP Patent of Latham.

INDEPENDENT FILM EXCHANGE

1609-10 MASONIC TEMPLE, CHICAGO, ILL.

7 CHANGES $25.00

Now just listen to this so-called scooped talk by some of the Association of Renters. One tells you last week that Edison had applied for an injunction, file Nos. 28990-1, March 6th, restraining the Kleine Optical Company and George Kleine from infringing on the Edison film patents. This particular house calls that "Fresh News" or a "Scoop." They didn't tell you that a week previous to the above the Biograph Co. applied for an injunction as against Edison. Now what does an application for an injunction mean to the exhibitor? It means that after a fight of two or more years either Edison or the Biograph Company may have their claims judicated and nothing more. This Mr. Scooper advertised the fact that he had given all the other exchanges such a headache with his so-called "Fresh News." **Chestnuts.** If the so-called Association has any headaches they were caused by the fact that the **INDEPENDENT** advertised service of seven changes for $25.00 a week. Another big so-called surprise, advertised 12½ cents per thousand for tickets in fifty thousand lots. Liberal, isn't it? Why, we are tickled to death to supply our customers for 10 cents a thousand. I guess that will be about all for this time regarding scoops. In the meantime the **INDEPENDENT** is busy buying and renting films, receiving complimentary letters as to our service, from every customer. Remember that we are selecting from fifteen manufacturers subjects that cannot be purchased by the Association of Renters. Many of the exhibitors no doubt have received letters from members of the Renters' Association which state that we are charging $38.00 a week for seven changes. This is incorrect, as can be seen from this advertisement. We never have asked but $25.00 for the above changes. We have succeeded in making the man with a headache come down in his prices from one hundred and two dollars a week to thirty-four, and that isn't all. He is coming down more yet. In renting films from the **INDEPENDENT** you are protected by the Biograph Company against injunction suits of any kind.

Yours very, very truly,

INDEPENDENT FILM EXCHANGE.

TRADE MARK "Leatheroid" PATENTED SEPT 17 1889 JULY 31 1906

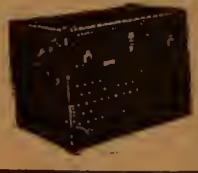
TRUNKS FOR MOVING PICTURE MACHINES

and CASES to carry 1-2-3-4-5 or 6 Reels

SOLE MAKERS

LEATHEROID MANUFACTURING COMPANY,

532 Broadway, NEW YORK



TRADE MARK

BIOGRAPH FILMS

TRADE MARK

MAN'S HUMANITY TO MAN

Old Isaacs, The Pawnbroker

THE PARADOXICAL ALTRUISM OF A MONEY LENDER

LENGTH, 969 FEET

Write for our descriptive circulars; get on our Mail List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

Licensees { KLEINE OPTICAL CO. / SOCIETY ITALIAN "CINES" } WILLIAMS, BROWN & EARLE / AMERICAN MUTOSCOPE & BIOGRAPH CO. GREAT NORTHERN FILM CO.

We will protect our customers and those of our licensees against patent litigation in the use of our licensed films.

KLEINE OPPICAL CO., Chicago
STECIAL SELLING AGENTS

PACIFIC COAST BRANCH:
116 N. Broadway, Los Angeles, Cal.

TRADE MARK TRADE MARK

Are You Located

near any of our offices? If it is inconvenient to call write us, and we will have one of our representatives call on you, and fully explain why you should transact all your business with us.

Remember! We as pioneers of the film rental service can
Help you make your theatre or park a howling success.
Every one should write us now for full information regarding
Our new novelties in non-breakable solid glass announcement
Slides, made in all colors and very artistically designed.
Then we wish to call your particular attention to our perfect
And unexcelled film rental system. We positively have
The largest stock in the world from which to select.
Our Rheostatocide saves you 65 per cent. to 75 per cent. of your Moving Picture
Current, gives out no heat, no buzzing and is indestructible.
It saves all expenses for new connections, lugs, fuses, etc.
Don't install an inferior machine. It is throwing away money.
Every day you are without this apparatus you are losing dollars.

PRICE OF

Rheostatocide

CASH WITH ORDER

$75.00

or One Hundred Dollars, Fifty Dollars on delivery and the balance one-half in thirty days and one-half in sixty days

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MILES BROS.

Hub Theatre, Boston

(MILES BUILDING)

259-261-263 Sixth Ave., New York

439 COMMERCIAL BUILDING PHILADELPHIA, PA.

THE

Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 2., No. 14. April 4, 1908 Price, 10 Cents

FILM SERVICE Reliable Service from a Reliable Firm
PASSION PLAYS FOR RENT.
TALKING MACHINE CO.
Members Film Service Association ROCHESTER, N. Y.

Society Italian "Cines" and Williamson & Co.

Films of merit sold under the broad claim and guarantee of satisfaction in every detail

Originators of the following galaxy of headliners and feature films:

"CINES"

PULCINELLA (sometimes called Harlequin Story)
WATCHMAKER'S SECRET (sometimes called Clockmaker's Secret)
A MODERN SANSON (sometimes called a Modern Samson
IN THE DREAMLAND (sometimes called a little Jules Verne)
VENETIAN BAKER
FIREMEN IN THEATRE
CHRISTMAS
MAGISTRATE'S CRIME
ADVENTURES OF A COUNTRYMAN
BUTTERFLIES
JAPANESE VAUDEVILLE
FALSE ACCUSATION
OTHELLO
COUNTRY DRAMA
THE RIVALS
SLAVERY OF CHILDREN
MODERN YOUTH
GITANA

WILLIAMSON

GABRIEL GRUB
MOONBEAMS
BRIGAND'S DAUGHTER
JUST IN TIME
STRUCK
TWO LITTLE WAIFS
THE ORPHANS
HOME FOR THE HOLIDAYS
RIVAL BARBERS
GETTING RID OF HIS DOG
WHY THE WEDDING WAS PUT OFF
REMORSE
AN AFFAIR OF HONOR
BOATS
TERRORS OF THE DEEP
BIG BOW MYSTERY
THE SOUL KISS
STARVELINGS

143 EAST 23d STREET - - - NEW YORK CITY

Licensed under the American Mutoscope and Biograph patents. All purchasers and users of our films will be protected by A. M. & B. Co.

The Cameraphone

THE PERFECTION OF MOVING PICTURES

THAT

SING AND TALK

WRITE FOR PARTICULARS

National Cameraphone Co.

1161 BROADWAY, NEW YORK

BIOGRAPH FILMS

TRADE MARK TRADE MARK

WAR'S AFTERMATH

A Famous Escape

The Story of the Thrilling Flight of a Party of Prisoners of War

LENGTH, 730 FEET

Write for our descriptive circulars; get on our Mail List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

Licensees { KLEINE OPTICAL CO. / SOCIETY ITALIAN "CINES" / WILLIAMS, BROWN & EARLE / AMERICAN MUTOSCOPE & BIOGRAPH CO. / GREAT NORTHERN FILM CO.

We will protect our customers and those of our licensees against patent litigation in the use of our licensed films.

KLEINE OPPICAL CO., Chicago
STECIAL SELLING AGENTS

PACIFIC COAST BRANCH:
116 N. Broadway, Los Angeles, Cal.

TRADE MARK TRADE MARK

PUBLISHED EVERY SATURDAY.

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ALFRED H. SAUNDERS, Editor.
J. P. Chalmers, Associate Editor and Business Manager.

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Editorial.

The Film Service Association.

When we were in Chicago we saw a petition signed by holders of some 40 votes in the Association, asking that a meeting be called at an early date, suggesting the 28th of March or April 4th. This was duly forwarded to the proper officers. The Executive Committee met March 21 and submitted the request to the manufacturers, who at once vetoed it, saying that under no consideration must a meeting of the F. S. A. be held. Why?

The Executive Committee decided to act as detectives, in other words, it was decided that the Association itself give every possible aid to the Edison Company in furnishing information and data upon which the parent concern of the film amalgamation would be able to bring further suits against the alleged infringers.

Discussing the position with some of the renters, they, with one exception, all complain of undercutting of prices and a large diminution in their receipts compared with four or five months ago; that it was just as much as they can do to pay the accounts, as they have become due, and further, that they were giving thirty days' notice to the manufacturers to discontinue the service as ordered, because it is impossible to make it pay under present conditions. One renter said the position of a renter is not an enviable one; he is paying exorbitantly for the privilege of being a member of the Association. Not only is he paying his dues, but he is also paying for all the litigation that the Edison Company is now entering upon, as well as 25 per cent. increase for film. We asked how he made that out? Well, said he, Edison Company get $200,000 royalty. Yes. They promise to spend all that, preventing foreign film coming into the country. Yes. Well, who pays it? Not the manufacturer! His price for film has gone up from eight or nine cents to twelve cents straight, and he can easily afford a half cent for tax. It don't come from the exhibitor; he is paying less for his service.

The renter is paying to sub-rent films three and four cents per foot more and receiving less for the service he supplies than he did two months ago. Then where does the money go and who benefits? Is the renter any better off? "Why, I tell you what, when I had paid all my bills on Saturday I had just got fifty cents to give the wife. There is only room now for two or three big renters in each city; the little ones must go to the wall. I cannot supply variety enough and we are all in the same boat. Tell us what we are to do. I speak for several to whom I have spoken and all complain as I do. There are not half enough new subjects to go round, and it is harder to get business. Just you go and visit the shows, take any half dozen, and I'll guarantee you will see the same subjects in all."

Scarcity of Film Subjects.

We went to satisfy ourselves concerning the scarcity of subjects and visited, within a radius of half a mile from the Flatiron building, ten nickelodeons, and in nine the same reel was being shown, and these were two of Pathe's. The tenth house had an old reel on exhibition, and it was raining a perfect deluge. We do not think the exhibitor is going to submit to such conditions long, as one of the audience remarked: "I have been in the habit of going to every show in a block or two, but I've been done twice to-day. I went to ———, then to ———, now I'm here and the same thing's on that I have seen twice before, so I'm going to quit running round and stick to one."

Continuing our visits uptown east and west to Seventy-second street, we found rather better conditions prevailing. Returning downtown we found still greater variety than existed in the shopping district. Who is responsible for this state of affairs? Will you answer, Mr. Renter?

Our Visits.

Who is, or was, Goebel? and who Caleb Powers? These questions we asked several of the audience where a film showing the great Goebel tragedy was being shown, and no one could answer our query. We were very much disappointed in this production, the photography, and the perspective are poor, the scenes mediocre, and why a trial scene is shown three times over we are at a loss to understand, unless it was to add feet length, and dollars to the cost. We never saw fantastic scroll work in a court of justice, and why the scene painter put them in this is a puzzle. The death scene is gruesome and wants cutting out as unfit for exhibition to women and children. Taking the film as a whole, it seems to us as if the voice is the voice of Jacob (Laemmle), but the hands are the hands of Esau (Lubin).

We want to see more edifying subjects than common murder trials produced, especially such poor attempts as the above.

Send $2.00 for a Subscription to the M. P. W. and get posted with first information. Six months, $1.00.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER VI.—THE CARBONS.

There are as many different ideas regarding the kind, degree of hardness and set of carbons as there are hairs on a dog's tail, and the advocates of each will advance plausible arguments in support of their particular pet theory every time.

For ordinary work, where from twenty-five to forty-five amperes of current are used, five-eighths cored and the same size solid below is, in the writer's judgment, best for direct current. Five-eighths cored above and half-inch solid below will fill the bill for alternating, but care should be exercised not to get the solid too hard or they will burn red, thus producing poor light. A medium grade of hardness is best for both direct and alternating. Many prefer five-eighths cored both above and below for alternating, and better results will be produced if it is desired to use two craters than with the solid below. For low voltage and weak current, smaller, very soft carbons should be used. There is no set rule, however, that can be made to fit all conditions, and if your light is not all it should be, try other carbons. Don't be afraid to experiment until you get what is best for your particular case, and above all things DON'T be satisfied until you get the result you desire. It can be gotten all right and it is simply up to you, Mr. Operator, to get it. Setting the carbons is a question upon which scarcely any two operators agree, but let it, in the first place, be thoroughly understood that practically all available light comes from the small cup-shaped depression (crater) that forms on the upper carbon with direct current and on both carbons with alternating current. With this in mind it will readily be seen that the operator who wants the best light will bend his energies and exercise his ingenuity in so setting his carbons that these craters will be of good size, well shaped and as nearly as possible *squarely face the condenser lens,* the latter being of prime importance. It is up to the individual operator to experiment until these results are as nearly perfect as may be obtained. An angle that would in one case produce the desired result will be found to be all wrong in another. In general, however, the writer has found that, where direct current is used, setting the carbons in line with each other and angling the whole back about twenty-five degrees from the perpendicular, setting the tip of the upper carbon about one-eighth to three-sixteenths of an inch behind the center of the lower tip, gives the best results. But very excellent light may be obtained by setting the lower straight up and down and angling the top carbon sharply back. But in any case, with direct current, always set the upper carbon tip back of the lower as above directed. This is for the purpose of forcing the crater to form on the face of the upper tip instead of at its center, in which case much of the light would be lost.

With alternating current no set rule may be given with any degree of assurance, since there are so many varieties of this current. Let it be said right here, however, that excellent projection light may be had from alternating current, though getting it requires skill and patience. It must be borne in mind that with alternating current, craters form both on the upper and lower tips, this for the reasons that the current flows both ways and each carbon is alternately positive and negative several thousand times per minute. By angling both carbons ahead a portion of the light from both craters may be obtained, but by this method it is practically impossible to maintain good craters and it is a very open question whether a part of the light from two comparatively poor craters is better than all that from one good one which may be obtained by setting them about the same as for direct current, save that the tips are always centered with each other for alternating current. Personally the writer prefers the latter method, but this is a question each one must decide for himself when he is so unfortunate as to be compelled to handle alternating. By the latter method better craters are maintained, but no light at all will be available from the lower.

Always be sure your carbons are in exact line sidewise. If they are not, they will be likely to "sputter" and the crater cannot be made to squarely face the condenser. As a general thing, if the spot shows oblong, the long axle of it leaning, it indicates carbons out of line sidewise. Carbons should *always* be carefully pointed, and time spent in doing this well, is well expended. since it enables one to get a good light almost from the start with new carbons. The careful operator will, on receiving a bundle of carbons, at once point them all and place them in a suitable receptacle ready for instant use. The best method of doing this is as follows: Rest the end to be sharpened on edge of a bench, holding with left hand. Then rotate slowly toward you, filing the point with a medium wood-rasp. This will quickly produce a perfect point. A flat place a quarter of an inch should be left—that is to say, don't file clear down to a sharp point. With direct current it is well to file a flat place on one side of the upper carbon point to assist the crater in forming quickly. To cut carbons into lengths, first notch a quarter of an inch deep on one side, then strike sharply over edge of bench opposite notch and the carbon will break square off at the notch. By this method the careful man may sharpen and cut into lengths a full bundle of carbons in half an hour and not spoil a single one. *Don't buy cheap carbons.* They are an abomination. Get the best money will buy, every time —it pays.

THE CONDENSER.

Condenser lenses are made of standard diameter, 4½ inches, but of varying focus, and it is of prime importance that lenses of the right focus be used. The sizes most commonly used are 6½ and 7½, and from these two, several combinations may be had. Both lenses may be 6½, both 7½, or a 6½ in front and a 7½ behind, or *vice versa.* The shorter the throw the lower the number of focus required. In ordering condenser lenses the first time, always order from some reliable optical firm, giving exact length of throw and size of picture. Ascertain just what he supplies you with and you may then order where you will and always be right if you order the same thing. The lenses are subjected to the fierce heat of the arc lamp and will occasionally break, even with the most careful management. When you hear an operator boasting that he "never breaks a condenser," just tell him that Mr. Richardson says he is a prevaricator—that sounds better than the other word and means the same thing. Of course, however, breakage may be very largely augmented by ignorance or carelessness. But glass that is subjected constantly to alternate heating and cooling will occasionally break, no matter how careful one may be. There is, however, a wide divergence of opinion as to how best reduce breakage to a minimum. Many good, competent operators will assure you that breakage is caused by draft, but you will find others running with

the whole back or top out of the lamphouse and a big fan in the room and he doesn't break many lenses, either; which seems to prove that draft has little to do with it. The man who has a perfectly tight lamphouse and keeps his condenser casing tightly closed breaks just as many lenses as the other fellow, I have observed. The writer, after careful study of the matter, is of the opinion that breakage is due mainly to four causes: (a) The round (metal casing) which holds the lenses, too small, thus binding the lens when it expands under heat. Lenses should *never fit tight.* There should be one-sixteenth inch play when they are placed in the round and the *ring should not be screwed down tight.* The lenses should rattle when the case is shaken. This does not mean that they should be *too loose.* There is room here for exercise of a little judgment. But of the two (too loose or too tight) better far too loose. (b) Circulation of air in lamphouse and vent-holes in condenser casing closed, thus allowing circulation of air on one side and not on the other, producing unequal cooling and consequent liability of breakage. (c) Stoppage of screen over lamphouse by clogging with carbon ash. This produces excessive heat in lamphouse, with consequent abnormal heating of lenses. The perforated screen at top of lamphouse should be kept clean, as well as the one below (see "Lamphouse"). Some lamphouses have no screen. (d) Light too close to condenser, caused by lenses of wrong focus. This is disastrous to lenses, if you allow any flaming of the carbons. Get condenser lenses of right focus and lamp will be far enough away that blaze from flaming carbons will not strike the lens, also heat on condenser will not be so excessive. No matter what you do, however, you will break a condenser lens occasionally, and a stock of them should always be kept in the operating room.

(*The Spot and the Machine* next.)

Hints to Operators.

By "Leicht."

The first and main thing an operator should bear in mind before entering his "coop" is the responsibility before him.

* * *

Never imagine that you know it all.

* * *

When you need advice, ask for it.

* * *

Do not experiment during work.

* * *

Don't light any matches in your "coop."

* * *

Refrain from smoking.

* * *

Always attend to your business.

* * *

Keep your eyes on your arc and screen.

* * *

See to it that your automatic shutter works right.

* * *

See that your take-up works well.

* * *

Clean your machine every day.

* * *

Keep your "coop" in good condition.

* * *

Allow no one in your "coop" during a performance.

* * *

Don't loaf, for there is always something for you to do.

* * *

If you want to make a suggestion, make it to the boss.

Keep your film in a tin box when not in use.

* * *

Have your tools always in a handy position.

* * *

Make it your duty to examine your machine every day before starting your show.

* * *

Keep the door of your booth always closed.

* * *

Keep oils, cement, waste or anything inflammable, when not in use, in a metal box with cover.

* * *

Everything well done is done right.

* * *

When you are not turning the crank see that your light is shifted toward the stereopticon.

* * *

Do not fool or crack jokes from your booth during a performance.

* * *

You have barrels of time to enjoy yourself during your leisure moments.

* * *

Enjoyment for you in your "coop" may sometimes result in disaster to others.

* * *

If you are a good man and have a good job, don't try to be the "boss," for there are a lot of "crank turners" ready to fill the bill at a lower salary.

* * *

If all that you understand about operating is to turn the crank, thread your film and feed your light, I wouldn't want to be bearing the burden of your responsibility.

* * *

Don't try to mix in any other branches of the business but your own. You have your own troubles to look out for.

* * *

If there is anything you wish to know that has not appeared in this paper heretofore, I would be pleased to hear from you.

* * *

If you are an operator, don't try to be a sign painter. It's a case of a "Jack of all trades and master of none."

* * *

Always keep your head clear and know what you have to do next, then you will have no trouble in holding the situation safely.

* * *

If you are an experienced and competent man and out of work, send us your name and address and references.

NEW MOVING PICTURE THEATERS TO BE OPENED

G. Johnson, manager, Auditorium, Crookston, Minn.

Grenon & Floyd, care Moving Picture Theater, Eveleth, Minn.

Manager Moving Picture Theater, Ottumwa, Iowa.

Manager Bijou Dream, Loomis-Miller Blk., Fremont, Neb.

Bill-Jay Theater, Belvidere, Ill.

Manager Plaza Electric Theater, Hillsdale, Mich.

Mr. Bonney, manager Gairy Moving Picture Theater, Upper Sandusky, Ohio.

Mr. Smith, manager Reno Moving Picture Theater, Bluffton, Ind.

A. L. Lee, manager Moving Picture Show, Dixon, Ill.

Sullivan & Collins, managers Dreamland Theater, Syndicate Blk., Canton, S. D.

Manager Bijou Theater, Burlington, Iowa.

Manager Casino Moving Picture Theater, Trescott street, Taunton, Mass.

C. W. Floyd, care Moving Picture Theater, Tecumseh, Okla.

Rascoe & Johnson, managers Moving Picture Theater, Holdenville, Okla.

The Electric Light in the Optical Lantern.

No. 6.—By C. M. H., in *The Kinematograph and Lantern Weekly.*

Continued from page 258.

The term by which me measure the pressure of electricity—it is also called potential or electric-motive force (E. M. F.)—is the "volt." The power to do work which is represented by a current of so many amperes at a pressure of so many volts, is found by multiplying the two together, when the result is called so many Watts. Thus, ten amperes at an E. M. F. of 100 volts—the pressure at which electricity is generally supplied commercially to the consumer—is estimated as 1,000 Watts. Another name for the same thing is a "Kilowatt," and this quantity has been adopted by the Board of Trade as their "writ." Just as the companies reckon up your gas bill at so much per thousand feet, so the electric people charge their customer according to the "units" they have absorbed.

But there is another aspect of the question to be considered before we have done with the water simile. Before we can make one stream of water pumped out by the engine do work for us we must convey it to the point where the work is to be done by means of tubes, and we must also provide it with a return path to the pump after the work is accomplished. These tubes must be proportional in their internal diameter to the quantity of the water, or the stream will be unduly diminished if they be too small, and a large amount of the energy will be wasted before it reaches the scene of action. Also the thickness and strength of the walls of the tubes must be proportional to the pressure on the water, or it will escape and be lost. In any case there will be a certain amount of loss owing to the friction on the stream of water by the walls of the tube in which it is conveyed, and this friction or "resistance" will be proportional to the roughness of these walls, or the material of which they are composed, and also to the length of tubing.

It is the same with electricity. The amount which will pass around a given circuit is in direct proportion to the pressure which drives it—measured in volts—multiplied by its quantity or current—measured in amperes—and inversely proportional to the sum of the resistances which it meets with on its journey. Electrical resistance is measured in "ohms," and the ohm is interchangeable, as it were, with the volt and the ampere. *There are three factors*, therefore, in every electrical circuit through which electricity is passing, and if you know two of them you can find the third by the simplest deduction. Thus, if there be a total resistance of five ohms in a circuit in which the dynamo or other source of electricity is creating a pressure of 100 volts, you may be absolutely certain that the current is no more or less than 20 amperes. Here is a simple little formula—the invention of some American genius—which is easy to remember, and which puts the whole thing into a nutshell:

$$\frac{E}{R}$$
$$C$$

E stands for electro motive force or voltage, C for the current in amperes, and R for resistance, which is measured in ohms. To use this ingenious device, when you want to find one factor, the other two being known, you place your finger over the letter which represents the unknown quantity and multiply or divide the others with one another as indicated by their position.

Now let us see what all this means to the lanternist. In the first place it requires a certain minimum pressure of electricity before an arc can by any means be made to form between the carbon points. There is, as it were, a certain amount of resistance in the arc which must be overcome and subdued before you can do anything. After that, any increase of pressure will serve to drive a proportionately larger amount of current across the space between the carbons, and the quantity of light emitted depends upon the amount of current that passes. Twenty-five large Grove battery cells will yield a fine arc light, and one might suppose that twelve similar cells would give a light of nearly half the brilliancy. But it is not so, for the potential of twelve such cells falls far below the limiting number of volts, and no arc at all can be established. An arc light for lantern work, where the lamp employed is one of good and efficient make, so that the greatest possible amount of the total light which it yields finds its way through the system of lenses, a current of ten amperes will give a brilliant illumination far surpassing that of even the best limelight jet. Now, the resistance of the arc when running at about ten amperes—for in this one case the resistance varies with the strength of the current—is approximately three ohms.

If such a light is to be run upon a 100 volt current, where the wire "leads" are sufficiently large, as they usually are, that their resistance need hardly be taken into consideration, an artificial resistance of seven ohms will have to be included in the circuit in order to cut down the current to the required ten amperes. It will be seen that as the quantity of current that flows around a circuit is directly proportionate to the pressure divided by the resistance, if there be not sufficient of the latter, you will get a far larger current than you will know what to do with. For instance, if on a hundred volt circuit you only have a resistance of one-tenth of an ohm, directly you switch the current on you will have a rush of electricity of one thousand amperes, and that will require a copper wire one inch in diameter to carry it properly. If you attempt to send an electric current through a wire that is too small to convey it, that wire will get so hot that it will probably be melted before you have time to switch the current off again.

It might easily happen, and indeed it often does, that owing to the wires *accidentally touching one another,* the resistance of the circuit becomes in a moment reduced far below its proper amount, and the consequence is an immense flow of current that—were it not for certain safety devices, would speedily melt up the wires and probably set the place on fire. It is to obviate these disastrous results of an accidental "short circuit" as it is called, that the supply companies always put a "fuse" on their leads when they bring them into your house, and they lock it up so that you cannot get at it. A "fuse" is a very simple device. It consists merely of a short piece of tin wire of a thickness proportional to the maximum current that it will be required to carry, which, owing to easy fusibility, immediately melts when more than the normal current passes through it, and dropping out from its terminals, automatically cuts off your supply of electricity.

(*To be continued.*)

When writing to advertisers please mention the Moving Picture World.

The Film Service Situation.

THE LINES ARE BEING DRAWN TIGHTER.

Slowly, but surely, the lines are being drawn tighter and tighter in the situation between the Edison and the independent interests. Developments of the past week show that there has been considerable activity under cover by the gens de guerre of both camps. So well guarded have been the movements and so silently have they been been made, the situation brings to view a vision of the panther remaining unheard and unobserved until the very moment that it springs upon its prey. For more than two weeks after the declaration of war was proclaimed between the two factions affairs proceeded with an evenness and utter lack of friction that the exhibitors had almost concluded a great game of bluff had been played; that the splurges in the newspapers, trade papers and other agencies of publicity were shrewdly laid plans for the accomplishment of some secret end that would ultimately result in the crushing of the exhibitors and a division of spoils by the manufacturers, regardless of patent claims. Many put forth arguments of this character with such conviction that not a few renters in the Film Service Association were almost persuaded to the belief that they were pretty well founded. The people advancing the arguments dwelled extensively upon the widespread publicity given by the Edison people immediately after the license arrangement was made of its intention to institute legal proceedings at once against all who refused to come in under the license, and with equal tenacity and persistency the exhibitors pointed to the apparent inactivity that followed on the part of the Edison side. It is well known throughout the trade that these arguments at least created a well-defined suspicion on the part of many renters. One of the largest in the country was one of the very last to sign the agreement to operate under the license, and it was an even betting proposition for almost two weeks after March 2 that this particular concern would finally decide to join hands with the independents. It was a waiting game. A member of the concern remarked one day, "I'm from Missouri; I want you to show me." There was no mistaking the sentiment. There was a desire to see when and how the Edison interests proposed to act and to what extent it could act in carrying out the plans that had been so elaborately explained and which were responsible for the culmination of the Buffalo convention. The rental concern referred to evidently received some very convincing information, for it finally attached its signature to the agreement. There were many skeptics still in the field, in spite of this strong point made by the Edison people. They maintained that the apparent inactivity was a sure sign of weakness, if it was not part of a game of double-cross. To-day, however, the situation is changed. It now appears that there was not as much inactivity on the part of the Edison side as had been supposed. The arrangement of details and preparation of documents for law suits, especially in patent cases, can not be accomplished in a few hours, or in fact in a few days, especially when a number of suits are to be instituted. This was the work the Edison people were engaged upon when they were supposed to be either hesitating or sleeping. They gave no publicity to what they were doing and that misled the skeptics. Now the machinery of the courts is in motion. There can no longer be any doubt that the Edison people will carry out their original plans. Suits have been instituted against the leading spirit of the independent movement in Chicago, and the question as to whether suits would be brought directly against the proprietors of nickelodeons has been answered decisively. The proprietors of eight different nickelodeons in the West have been made defendants in separate infringement suits. In addition to these, two suits have been instituted in New York, one against the head of the independent movement and the other against an importing firm. From what can be gleaned from the best semi-official sources of information, the New York proceedings are the forerunners of an aggressive legal campaign in the East. Chicago was selected, it is said, as the field for the first attack for the reason that it is the headquarters of the Kleine interests, which form the head and brains of the independent movement for the entire West, and after mature deliberation it was decided to fire the first gun there, as it would have more effect than to begin with the American Biograph Company in New York. This company and the Edison company have been involved in litigation for so many years the new proceedings, if taken as the initiative in the present situation, would not carry the same weight, or attract the attention, that suits in a new field would. There are good grounds for the prediction that before the next issue of The Moving Picture World goes to press infringement suits will have been filed against a number of nickelodeon proprietors in New York, New Jersey, Pennsylvania and one or two other States within easy distance of New York.

* * *

It is not within the province of any paper to try or pass upon the merits of any controversy such as that now existing between the two great factions in the moving picture industry of this country, nor can any sensible person expect a paper to commit itself as to the probable outcome of such controversies. Hundreds of renters and exhibitors turn appealingly to this journal as the best authority, aside from the leaders in the fray, for some hint as to just where they stand, but much as we would naturally wish to aid our patrons and subscribers, we cannot respond in such a case and consistently keep within the bounds of legitimate journalism. It is optional, however, to deal with facts as we find them, treating the various phases with impartiality and all fairness to both sides. This both factions have a perfect right to demand, and any paper having the interests of the industry and trade at heart will accord it all times. Now, for a case in point: It is noted with regret that some of the individuals concerned have allowed themselves to become involved in personal contention through the press. It is both unwise and uncalled for. Looking at the situation squarely and conservatively, no one can justify such a course, and those who adopt it not only endanger their self-respect, but throw themselves open to ridicule as well. There has never been a controversy of this character in which either side has won the true sympathy or good will of the reader. As a mere matter of curiosity, some renters and exhibitors may wish to know what some of the manufacturers think of others from a personal standpoint, but to come down to the plain, common-sense view of the whole thing they do not care one iota about it. There is but one thing in which they are seriously interested, and which they want definitely settled—that is, which faction is right? It is not a question of personalities with them, but purely and simply a business problem and one that the courts alone can settle. Personalities carry no weight in such affairs. It is a question of the legality of claims to patents. History has recorded scores of instances where the vilest criminals have made inventions while confined in prisons. The personality of these criminals have not and could not in any way affect the inventions. In such cases genius and morality are entirely foreign to each other, and they absolutely have no weight as bearing one upon the other in the eyes of the practical world. So it is with the situation before us. The only possible bearing such controversies can have is where it is alleged that patents have been stolen, but only the courts can determine that, and not the papers. Calm reflection will dictate that the contention should be left to the legitimate channel.

EDISON COMPANY'S POSITION.

Frank L. Dyer, of New York, general counsel for the Edison Manufacturing Company, discusses the situation as follows:

"Suits have already been brought in Chicago against George Kleine and the Kleine Optical Company for infringements of the Edison film patent. The infringing films against which these suits are directed are imported motion pictures made by Gaumont and others, and American pictures manufactured by the Biograph Company. These suits will be pressed with the greatest vigor and brought on to hearing at the earliest possible moment. I confidently expect that injunctions will be secured by which further unlawful importation of these pictures will be prevented, as well as further manufacture of infringing films by the Biograph Company.

"Of course, should such injunctions be granted, there would necessarily be a very large claim for profits and damages. We also purpose to bring suit against all the film exchanges in Chicago and elsewhere who may now be handling or may in the past have handled these infringing films, both foreign and otherwise; as well as against all exhibitors who may use them. Evidence is now being secured as to these infringing exchanges and exhibitors. I intend to promptly commence additional suits against them. I have been amused to note in the public advertisements that both Mr. Kleine and Biograph Company have agreed to protect all exhibitors or film exchanges handling their films under the 'Biograph patent.' I am perfectly familiar with all the patents which have been granted to the Biograph Company, but I do not

know of any patent under which any protection whatever could be given. If there is to be such protection, I suggest that any exchanges or exhibitors who may decide to continue the infringing business might be protected more effectively in other ways than by mere newspaper statements.

"Some talk has been indulged in as to the so-called Latham patent, on which the Edison Company was recently sued in Trenton by the Biograph Company. This patent has nothing to do with moving picture films, but relates to a detail in the construction of projecting machines. Such exhibitors as may use Edison projecting machines will be fully protected by my company, which will undertake the defense of all suits that may be brought against them for the use of such machines and will pay all damages that may be recovered, provided, of course, the Edison Company is given control of such suits."

Chats with the Interviewer.

I. W. ULLMANN,
Of Society Italian "Cines" and Williamson & Co.

"Yes, I can give you a few impressions," said Mr. I. W. Ullman, of the Italian Cines, when questioned as to his views on the outlook. "Primarily, I feel," he said, "in spite of the regrettable features of our outlaw make-up, that we are serving the very holy purpose of drawing attention to the verity of that ancient truism that *'Ideas and Energy are the privilege of all Mankind.'* We overheard a remark while on a visit to Buffalo, in the early part of February last, hinting at the *Oneness,* of the *Many* within *the Hypnotic fold that lorded it over the renters*—the irony of events following the convention is a new light to the slumbering ones. There has not been a moment within the camp of the so-called Independents when a true shortage could be shown in spite of the abnormal demand made upon every Independent exchange.

"Every importer has placed upon the market his regular quota of film as in the past, and this in spite of the *forced* shrinkage in our market, beginning March 2, 1908, of upwards of 75 per cent. A few moments' reflection of the difficulties confronting every importer at this juncture, and the manner in which he has met them, must put to rest forever that fallacy that *brains and ideas carry a single brand or trade-mark.* It has been shown in other walks of commercial life that the moulding of public taste in a cosmopolitan nation may with greater safety (for the welfare of the industry, of whatsoever nature) be lodged with the combined representatives of all interests, rather than to delegate so gigantic a task to an individual representative. *Whether our industry shall survive,* is not a question of the *strength* and *mouthings* of an individual manufacturer, but rather, I claim, a question of turning our ideas to human interest. We are a cosmopolitan nation, the interests of this nation are cosmopolitan; the industry will survive in America, if our film production achieves the feat of satisfying this cosmopolitan taste. Every exhibitor of experience recognizes this point. This fact explains the growth of the independent exchange business. I have made careful inquiry to determine whether the Independents get less for their service than the association exchanges and I am informed that in all the large centers you can get film for any price you need from the association exchanges and, as a matter of fact, you can hardly expect anything else when you consider that the majority of the exchanges are in the association and, by contract with the Edison licensees, *forced* to discontinue buying film of any other than the eight Edison licensees, which group can supply about two-fifths of the needed film supply, and that hence the film of competitive exchanges in the association *must beg for the privilege of becoming a revenue property,* whereas the independent film commands a premium."

"We notice your prices are higher than the F. S. A. Why? Are the productions better?"

"Why did we raise our prices? We raised our prices for film for two very excellent reasons, as I conceive it: First, serious inroads had been made upon the importers' business, which in itself forced an advance; secondly, we believed, as events have proven, that the Independent Exchanges could better afford to buy our film at a *material advance* than *Association Exchanges* could afford to buy Association films at a *material reduction,* because of the comparative few copies of a given subject released by the Independents which virtually amounts to a premium on every Independent film, as I claim our films are really worth 100 per cent. more per foot than those of the Edison licensees to an exchange.

"No, we are not worrying over the legal status of the situation, talented legal minds have that in hand. We have taken every possible precaution to make secure our grounds and the energy we are displaying is the best and surest evidence of our convictions. Our film product is a fair indication of the brain quality in our camp."

"We notice you select your subjects carefully and you go into great detail matter. Did you conceive this inpression from your visits to France?"

"Yes, I am always interested in all details pertaining to developments in our trade. No, I did not get my impression from France; to be sure France occupies an important position in film circles, but the ideals of the *entire world* (logically) *are a necessity in the work of composition to our film story producers.* Some producers conceived the idea that our industry could live for a relatively short period only and, shaping their business policy on this theory, are seeking to extract the *entire coinage of the world in a fortnight.* This course I feel will prove reactive; *it is in fact the single element which works most injury to the financial position of the majority of exchanges in the country.*

"I am amused at the efforts made to blind the exchange world on the true inwardness of the phrase 'Quality.' Unless I am greatly deceived, 90 per cent. of the film renters in this country will agree that George Kleine is at once the severest and ablest film critic in the business. I say this in a spirit of fairness—no one can doubt that his efforts have tended at all times to make more solid the ground upon which the exhibitor must build."

GEO. KLEINE REPLIES TO CRITICS.

A concerted attempt is being made to give the impression that Edison film licensees represent America, and the Independents, Europe. By direct statement, by innuendo, by constant repetition, the idea is fostered that this is a patriotic movement fathered by Edison, to retain the plums of the trade for American manufacturers, which the wicked foreigners are trying to filch; that the latter are unknown, and their product inferior.

Art is the language in which genius speaks: it knows no country, no geographical limitations, because it is universal. Whether in a film, a painting, a symphony, or a statue, the country of origin is as unimportant as the box in which a Paganini may carry a Stradivarius, the pen with which Shakespeare may write Hamlet, or the chisel used by Praxiteles.

Provincialism in the film business is not only out of place, it is ridiculous.

Mr. Wm. T. Rock is quoted in the Moving Picture World of March 28 as follows: "The Film Service Association started with the object of placing the business on a better footing, and to do this it was necessary in the first place to shut out the importation of foreign stuff that was not suitable or good enough for the American market—a lot of **unheard-of small foreign manufacturers** whose productions the American public will not stand for."

In the Show World dated March 28, Mr. Aiken, Vice-President of the Film Service Association, speaks as follows: "The Edison Manufacturing Company, who control the film situation by reason of their patents, have, in my estimation, used most excellent judgment in licensing only such manufacturers as have in the past demonstrated their ability to produce films of a quality that would be a credit to the business, and that are necessary to the exhibitor's success."

Then, again, I find friend Berst, in a burst of patriotic though turgid pyrotechnics, writing as follows in the Index of March 28: "I wish to repeat that when comparing the names and products of the above-mentioned concerns with the names of the others (Edison, Essanay, Kalem, S. Lubin, G. Melies, Selig Polyscope and Vitagraph Company) I had no hesitation in placing Pathe Freres **in the front rank of the American concerns** who were the only ones favored by the great public."

Every story subject of Pathe Freres that I have ever seen, excepting scenic films, bears the ear-marks of their European factory, with European actors, taken in a European theater, street or country district, with European helpers, European settings, and incidentally their positives are sold in the United States by Europeans. Of the entire output of Edison licensed subjects, probably 50 per cent. are of European origin, that is to say, made from European negatives.

All this is of no importance: the public and the film exchanges demand good films, and I have never found a subject rejected because it was made in Europe, or accepted merely because it was made in America. A geographical standard is a false standard. But it certainly is entertaining to observe the French rooster strutting behind the American flag pretending to crow "Yankee Doodle," while the listening ear hears the "Marsellaise"; and if he could crow in words, he would probably dwell on the line:

"L'étendard sanglant est levé."

The reply of the Kleine Optical Company to the bills of complaint entered against it and myself by the Edison Manufacturing Company at Chicago is ready for the court, and will be entered by our attorney April 6. Such papers are public documents after they are in the court fiiles, and ours will receive as much publicity as the Edison complaint which it answers received.

Every man that buys or uses films is advised to read what I consider the most interesting document ever presented to a court in motion picture litigation.

THEATER SEES A REAL DANGER IN THE GROWTH OF THE PICTURE PLAY.

By Louis V. De Foe, in the N. Y. World.

When David Belasco, in an article in The World about seven years ago, said that he foresaw the time when painted scenery on the stage would be superseded largely by effects of light, and that it would soon be possible to reproduce on a flat surface any previously performed play, not only with every minute detail of the actors' movements, gestures and expressions, but also accompanied by every subtle shading of their spoken words, his prophecy met with much good-natured derision.

That time has arrived much sooner than Mr. Belasco anticipated. With it has come, in the opinion of Daniel Frohman, one of the gravest perils that has ever threatened the business of producing plays and managing theaters. The scientific combination of the cinematograph and phonograph and the sudden discovery by authors and actors that a new field which offers possibilities of great money profit has been opened to their professions have made it impossible for theater managers to control the product of their stages. They realize that it will be only a matter of time when their box-offices will be at the mercy of the moving picture and talking machines.

The Paris cables in The World last Sunday described how ingeniously the cinematograph has been adapted to become a substitute for theatrical entertainment at prices against which the regular theaters cannot compete. It was told that already a number of the leading dramatists of France had been retained to write plays for moving reproduction on a screen, and that several of the leading actors on the Paris stage had been engaged to act them before the cameras. Among the former are Victorien Sardou, Maurice Donnay and Alfred Capus, who have fallen in under the leadership of Henri Lavedan, the first to turn an honest dollar in the new scheme. Some of the actors who, it is said, will perform the characters are such celebrated artists as Le Bargy, Jeanne Granier and Bartot.

By coincidence it happened that on the day previous to The World's report, a commission of leading New York managers, playwrights and actors was organized to go to Washington and attempt to counteract precisely this sort of thing by urging Congress to amend the present copyright laws so that they will cover the mechanical reproduction of plays as well as actual dramatic manuscripts and performances. This demand is a variation of the "canned music" agitation which composers, under the leadership of Victor Herbert, have been carrying on unsuccessfully for more than a year.

Just now the theatrical managers and playwrights stand together in their demand for a more adequate copyright law. If the former claim the right to control the moving pictorial reproductions of plays in which they have invested their capital, the latter are equally anxious to collect royalties for their use. The managers, however, are anticipating with misgivings the day when playwrights may find it more profitable to deal with the moving picture and phonographic impresario than with themselves. The existing copyright laws control only the tangible means to a theatrical representation, not the representation itself. They do not cover pictures or sounds on the stage or the devices by which they may be recorded and reproduced.

It is idle, of course, to fear that the animate drama as an art will ever be greatly affected through its reproduction by moving photography or phonographic record. The relationship of the two will remain similar to that of the photograph and the living subject who poses for it. However interesting or minutely perfect may be the reproduction of the picture framed by the proscenium arch or the record of the sounds which proceed from it, there must always be lacking the throb of life itself, which is the vitalizing essence of drama. Therefore, the art of the stage will supply its own psychological defense against the ingenuity of science.

But the business of managing theaters is quite another matter. A great portion of the public is satisfied with a reasonably good substitute for the real article, providing it can be obtained at a sufficiently reduced price. Therefore, this fear on the part of theatrical managers that moving picture shows, if unrestricted, will not only take the novelty off their regular productions when performed "on the road" in advance of the traveling companies, but that they will also seriously reduce the patronage of theater galleries.

This encroachment has been uncomfortably noticed during the last year from the point of view of theatrical producers. It is estimated that there are between 800 and 1,000 moving picture theaters and halls in Greater New York, and most of them do a flourishing business at a schedule of from five to ten cents admission. The Manhattan Theater has been giving moving picture entertainments exclusively for more than a year, and within the last month Keith & Proctor have substituted similar shows in place of the former vaudeville bills at the Union Square and Twenty-Third Street Theaters.

John Fynes, who directs the moving picture department of Keith & Proctor's theatrical interests, is authority for the statement that mechanical representation of the drama by a combination of the cinematograph and phonograph has found an established place in stage entertainment, and that it has been perfected to such a degree that it has actually become a popular substitute for real drama.

"To discover," he said, "how much our audiences would be affected by a real play represented by moving pictures, we put on a sixty-five-minute pictorial version of the old Irish melodrama, 'Shamus O'Brien,' to celebrate St. Patrick's Day at the Union Square, and the interest it awakened in our audiences was surprising. It had to be in the nature of pantomime, for we have not yet the facilities to combine the cinematograph with the phonograph, but it was remarkable how closely the spectators followed the plot. We have had equal success with a reduced version of Dr. Jekyll and Mr. Hyde,' and we intend hereafter to present other plays in motion pictures.

"The union of the biograph and phonograph to furnish at once the action and the dialogue of plays has offered a difficult problem to inventors, but it has been solved by a French experimenter, so it will not be long before we will be able to give reproductions of any form of drama with artists of world-wide fame shown in the casts—on a screen, of course. The difficulty has been to make the two machines operate in perfect unison—to make gesture and facial expression accord exactly with the spoken word and even with the delicate details of vocal inflection. As this has now been approximately overcome, the big manufacturers of biograph and phonograph records, both abroad and in this country, are opening studios with fully equipped stages, engaging actors and getting ready to turn out complete visual and oral records of plays. Competition will next make it necessary to engage actors of greater prominence and also to bid against theatrical managers for the manuscripts of leading authors.

"Managers of moving picture theaters will welcome any change in the copyright laws which will help to protect the rights of regular theater managers, authors or actors. The expense of the royalties will come out of the manufacturers of the records. As the reproductions of the first record are practically limitless, the increase in the most to the individual manager will be slight. Recognition of an obligation to dramatists and others who control the rights to their plays will also help to dignify our branch of the entertainment business.

"The rapid development of moving pictures as applied to reproductions of dramatic art may be gauged from the fact that only a short time ago our 'acts' were of only fifteen minutes' duration. They have increased to 'acts' covering sixty-five minutes. So it is perfectly practicable now to represent a performance of a play in its entirety, even showing the characters and scenery in colors. To accomplish this requires a photographic tape between 8,000 and 10,000 feet long."

Discounting all commercial considerations, what changes in the ephemeral nature of the drama will the perfected union of the biograph and phonograph have wrought for the playgoer of the next generation! The hocus-pocus of science will rescue from oblivion the creations which now dissolve when the curtain falls and preserve them in faithful picture and exact sound for all time. The great actor need no longer lament that all trace of his genius must die with him. Though its mechanical record may have no greater relative

value to the original than a photographic copy bears to an object of plastic art, what an intense interest it will hold for those who come after! The art value of a photograph increases to a fabulous amount when one reflects how priceless would be the reproduction of a lost Leonardo da Vinci portrait, if only on a camera's film.

Daniel Frohman, who is the most energetic of New York theatrical managers in the campaign to prevent the encroachment of moving pictures of acted plays upon the business of legitimate theatrical management, admits that their ultimate effect will be beneficial to the drama.

"Moving views of stage performances," he said, "have been perfected to such a degree that they really have a definite educational value. This value, of course, will be greatly increased by their combination with the phonograph which records the dialogue and the voices of the actors. The danger which some managers scented in the case of the cheap stock companies and continuous performances a few years ago had the actual result of increasing the audiences in the higher-priced theaters. Mechanical devices will never quite satisfactorily reproduce dramatic art, but they may lead to a wider appreciation of the art of acting and plays, and certainly to a more definite knowledge of the stage of a preceding generation.

"Anyway, we have arrived at the point when theatrical managers must make a vigorous effort to protect themselves against an entirely new and quite unexpected element which has entered their business. Few people realize how great a part the representation of dramas in motion by the camera has taken in public entertainment, how enormously it has been developed and what wonderful possibilities lie in its future."

COPYRIGHT LAWS VS. MOVING PICTURES AND THE CAMERAPHONE.

The competition of the picture play is attracting the attention of the leading theatrical managers of the country, who are speculating on the effect of the development of the scientific combination of the cinematograph and phonograph upon the theatrical playhouses. The vogue of moving pictures has already provided competition for the vaudeville theaters, and Keith & Proctor have recently substituted moving picture shows for vaudeville in the Union Square and Twenty-Third Street Theaters in New York. Now word comes from France that a number of the leading dramatists have been retained to write plays for moving reproduction on a screen, and that several of the leading actors on the Paris stage have been engaged to act them before the cameras. Among the former are Victorien Sardou, Maurice Donnay and Alfred Capus, who have fallen in under the leadership of Henri Lavedan, the first to turn an honest dollar in the new scheme. Some of the actors who, it is said, will perform the characters are such celebrated artists as Le Bargy, Jeanne Granier and Bartot. Louis V. De Foe, dramatic critic of the New York World, says: "It is idle, of course, to fear that the animate drama as an art will ever be greatly affected through its reproduction by moving photography or photographic record. The relationship of the two will remain similar to that of the photograph and the living subject who poses for it. However interesting or minutely perfect may be the reproduction of the picture framed by the proscenium arch or the record of the sounds which proceed from it, there must always be lacking the throb of life itself which is the vitalizing essence of drama. Therefore, the art of the stage will supply its own psychological defense against the ingenuity of science. But the business of managing theaters is quite another matter. A great portion of the public is satisfied with a reasonably good substitute for the real article, providing it can be obtained at a sufficiently reduced price. Therefore, this fear on the part of theatrical managers that moving picture shows, if unrestricted, will not only take the novelty off their regular productions when performed 'on the road' in advance of the travelling companies, but that they will also seriously reduce the patronage of theater galleries."

The managers are already organizing to amend the present copyright laws so they will cover the mechanical reproduction of plays as well as actual dramatic manuscripts and performances. They were led to this action by the recent decision of the Supreme Court that there is no law to protect the music composer. Mr. Souza can copyright the written music and secure a royalty from every sheet sold, but a brass band may play one of his marches and phonograph rolls produced without limit that will produce the music in every village parlor, without a cent of remuneration. The existing copyright laws control only the tangible means to a theatrical representation, not the representation itself. They do not cover pictures or sounds on the stage or the devices by which they may be recorded and reproduced. The managers, however, are anticipating with misgivings the day when playwrights may find it more profitable to deal with the moving picture and phonographic impresario than with themselves. The justice of the claim is not to be disputed. The difficulty of all the copyright laws have now to deal with modern invention. If the composer or the playwright is to have ownership in the printed publication there is every reason why he should share in the earnings from the sale of the new medium of record.—New Bedford Mercury.

AUTHORS AND MANAGERS GIVE MACHINES A TRUCE.

Compromise to Be Effected on the Basis of a Royalty.

Washington, March 28.—It was predicted to-night by members of the Senate and House Library committees that a compromise will be reached which will settle the controversy between the manufacturers and purveyors of mechanical music-producing machines and moving picture machines on the one side, and composers, playwrights and theatrical managers on the other. The basis of the compromise, it is said, will be the payment of a percentage by the mechanical device people to authors and composers when their works are reproduced, the mechanical interests to have a license in consideration of the percentage. This compromise is to be perfected at a meeting of the interests involved to be held in the near future. The basis of the settlement was reached after three days of argument before the Senate and House Committee on Library in joint session. A compromise would relieve the demand for legislation on the subject, and consequently remove from the pending edification of his copyright laws one of the most serious impending problems in that measure.

Representatives of the talking machines argued that the proposed bills were unconstitutional, and that decisions of the Supreme Court of the United States show that that court does not regard mechanical mechanisms as within the purview of the idea of the copyright; also that perforated rolls and talking machine records are pieces of mechanical instruments.

MOVING PICTURES IN ITALY.

Milan, the center of Italy for the moving picture machine trade, has already about forty moving picture theaters. Every available hall is being turned into a moving picture show, while nearly every second and third-rate theater and "cafe chantant" finishes the evening's entertainment with a few cinematograph pictures. During the dull Summer season even the larger theaters are used. The films come chiefly from London. Italy also has a few film making firms, the chief of which are to be found in Turin and Rome. Occasionally films are exhibited from the United States.

Dramatic and tragic scenes, natural scenery of an interesting nature and comical farces are sure to fill the hall at any time in Italy. The Italian loves to see living scenery; for instance, a moving picture view of Niagara Falls was a huge success here a short time ago. The Italian also likes to see typical scenes of national life, such as, for instance, bull fights in Spain, and Winter sports on the snow and ice in Switzerland. Railway scenery is very acceptable, as are views of large towns. Pictures of the larger towns in the United States would be a huge success in Milan. Occasionally typical scenes from American life have been thrown on the sheeting, such as cowboy life and train wreckers. The Italian is disgusted, if not already surfeited, with pictures of singing and dancing women; neither does he like fantastical scenery from fairy tales. American film making firms should see that the film headings are printed in Italian. Pictures with foreign titles are not appreciated in Italy.

The consulate has been informed that American picture machines are not liked in Italy, being too complicated for the operator. The person interviewed by the consulate said that he has been in the trade for several years, has used all kinds of machines, and has found that the best are those where the operator's attention is not required in looking after the mechanism, but in watching the films themselves. In the case of American machines he had to devote all his time in looking after the machine, thereby not paying any attention to the films, which wore out in half the time they otherwise should have done.—United States Consular Report.

Trade Notes

Williams, Brown & Earle announce that they are prepared to supply a portable galvanized iron booth, that is equally serviceable for the traveler or the permanent hall. The outside dimensions are 4 x 6 x 7 when set up, and can be easily taken apart and transported and set up again in ten minutes. The price of the booth complete is $40.

In one of the moving picture houses a little girl in the audience created a bit of merriment. Pictures of Cupid and his work among mortals were shown. The god of love hammered out hearts and did other stunts necessary to cause his reign to be a success. One scene showed a continuous performance of kissing between a man and a maid while Cupid stood beside them unnoticed. The clock marked off the hours as the kissing went on until night had passed and the milkman had come. Then the little girl could stand the injustice no longer, so she cried out, "Mama, why don't they kiss the little boy once in a while?"

George Haffavant, said to be employed by a moving picture machine company as a salesman, was arrested by Detectives Lavanc and Loughlin, charged with grand larceny by William Dresser, of 542 West Forty-second street, and Hugo Shultz, of the Bronx, New York.

Dresser and Shultz say that Haffavant negotiated the sale of a moving picture machine with them in Pittsburg recently, and after making over a bill of sale disappeared. They met him in Central Park yesterday, they say, and one followed the man while the other telephoned for the police.

Owing to the rapidly increasing demand for their service, the Novelty Slide Company has just opened up spacious studio and offices at 221 East Fifty-third street, New York City, where they will be pleased to see their old customers and make new friends as well. Their stock is one of the largest in the country, and their manager, Mr. Joseph F. Coufal, reports a very large business. In addition to the slide renting, the Novelty Slide Company will manufacture song slides and announcement slides of real high-class novelty and artistic originality; this department is in charge of Mr. Gerard Passy, the well-known French photographer. Their first set of song slides, "Mary Blaine" (Helf & Hager, Publishers) is now ready, and the photography and coloring is certainly very good.

A reader sends us the following, which gives one some idea of the ignorance of the public in general as regards the moving picture machine:

"I was operating a machine in a small town in the northern part of the State over a one-night-stand circuit. In this particular case it was impossible to use a booth, and so I had to work in the midst of the audience. One of the pictures on the programme was a reproduction of the great French auto race. In one of the most exciting parts of this picture the film came apart at a splice and of course I had to stop. The minute I threw the switch, a rough-looking lumberman who sat quite close to the machine belched forth with, 'O hell! thet'll all be by now before he gits the darn machine fixed.'"

COLLINWOOD FIRE PICTURES BAD TASTE.

Councilman Haserodt's proposed bill to prevent the moving picture theater managers from exhibiting pictures of the Collinwood fire, has awakened hearty support all over the city. Prominent citizens, clerical and lay, united in condemning the fire pictures.

"They ought to be suppressed," said Rev. Dr. Worth M. Tippy, pastor of the Epworth Memorial Methodist Church. "We want to forget the horrible scenes of the fire, not have them flaunted in the faces of parents who have lost children in the disaster."

Dr. Dan F. Bradley, Pilgrim Congregational Church, was equally decided. "We might as well bring the morgue down to the public square and invite the people to come in and charge an admission. It is playing for gain to the most morbid instincts in people."

"I cannot condone the work of the moving picture men on any ground," said Rev. Gilbert P. Jennings, of St. Agnes' Church. "It seems particularly horrible to feature these things right here in Cleveland in the presence of the parents and brothers and sisters of the victims. In places away from here I suppose we can do nothing, but we ought to protect the feelings of the survivors in Cleveland. I hope the bill will go through the council."

SCARE AT LAEMMLE'S

Smoke caused by a fire in a vault stored with films in the concern of the Laemmle Film Service Company, 190 Lake street, caused excitement March 20 among a dozen girls employed on the second floor, and many of them fled out of the building. The fire started on the first floor, but the smoke was carried up a ventilating shaft to the second floor, where the young women were at work. Films valued at $2,000 were destroyed. No one was hurt.

THE USE OF THE CINEMATOGRAPH IN MEDICINE.

In the London Lancet Dr. H. Campbell Thomson, M.D., has an interesting note on the use of the cinematograph, which he has successfully used for recording and illustrating the movements of patients suffering from various nervous complaints. The photographs, which were taken at the rate of sixteen per second, clearly show the nervous movements, and are used for the instruction of students. Dr. Thomson considers that, given a suitable light, it is possible to take the finest movements, and he hopes shortly to be able to demonstrate this by showing the movements which occur during the electrical reactions of muscles.

No doubt ideas will occur to readers in which a record of many medical cases other than those of nervous diseases will be useful, for the whole aspect of a case is often different according to whether it can be seen in life-like movements or only in stationary illustrations. The practice of surgery would also seem to offer great facilities for demonstration by cinematograph, but hitherto little or no serious work has been undertaken for purposes of teaching.

For the general purposes of class teaching in medical and other forms of education there can be no doubt that the cinematograph will prove to be very useful, and its management is but little more trouble than that of the ordinary lantern. Moreover, with the most modern types of machine, it will be possible to stop at any one picture and thus to combine with the cinematograph all the advantages of an ordinary lantern without any danger of firing the films.—Scientific American Supplement.

FAVORS MOVING PICTURE SHOWS.

One well-known member of the Woman's Christian Temperance Union, Mrs. Odessa Rayler, of Muncie, is a champion of the five-cent moving picture theater. In a lecture on "The Effect of Popular Amusement on Character, Including the Five-Cent Theater," before the Delaware County W. C. T. U. institute, she said: "I think the five-cent theaters are a great agency for good, because they are inclined to keep men from saloons and other evil resorts and give them entertainment at a cheap price. Children should be permitted to attend them."

POLICE OF NEW YORK NOW CONTROL NICKELODEONS.

Albany, N. Y., March 24.—By a vote of 111 to 6 the Assembly to-day passed the Gluck bill, to regulate moving picture shows. The friends of the bill declared that the character of the moving picture shows, which are of mushroom growth in New York City, was such as to contaminate the morals of young children, who constitute the majority of their patrons.

"Paradise Jimmy" Oliver and Assemblyman Eagleton, both Tammany members of the Assembly, were the most combative of the half-dozen that opposed the bill and voted against it.

This measure places the power to license these places in the hands of the Police Commissioner, and raises the license fee from $25 a year to $150.

ADMITTING MINORS, FINED $50.

Augustin N. Turner, ex-proprietor of a moving picture theater in Cambridge, Mass., was fined $50 by Judge Bell in the Middlesex Superior Court, at East Cambridge, for permitting minors unaccompanied to attend performances at night. He had previously been found guilty and fined $10 each on eight counts in the District Court, but appealed.

SOUTHERN FILM EXCHANGE HAS APPOINTED NEW OFFICIAL.

Mr. Harry A. Soden, who has the distinction of being one of the oldest men connected with the moving picture industry, has been appointed general traveling representative of the Southern Film Exchange, of Cincinnati, O., having personal charge of the various traveling representatives of the above company, who will in the future report to him direct. Mr. Soden's friends are all pleased that he has secured such a good berth, and he is receiving congratulations daily. He states that the business of the above company is in excellent condition and also wishes to be remembered to his friends.

MOVING PICTURES FOR TAFT.

Political Manager Plans to Show the Secretary Reviewing Troops.

The moving picture man who supplies the "nickelodeon" throughout the country with their miles of photographic films, has triumphed. In spite of all the protests and all the modesty of Secretary Taft, he has succumbed to the camera, and within two weeks his figure will be on view in 500 first-class vaudeville houses and 4,000 five-cent theaters throughout the country.

The Secretary had to go out to Fort Myer to review the cavalry stationed at that post, and, through the connivance of General J. Franklin Bell, Chief of Staff of the Army, the man with the camera that buzzes while it gets you, was planted where he could get the best view of the Secretary during the maneuvers, and of the rough riders while they were going through their wonderful feats of horsemanship.

In addition to the pictures of the Secretary and of the soldiers, the moving pictures will show Mrs. Taft, the Secretary's brother, Charles P. Taft, of Cincinnati, who is credited with being the financial backer of the Secretray's campaign, and Mrs. C. P. Taft.

It is said that the President took a hand in the plot to get the Secretary's picture on the moving picture films after he learned that the Secretary himself had turned down the proposition.

Frank H. Hitchcock, Southern and Eastern manager of the Taft boom, realized its popular possibilities, and contributed his efforts toward making the picture taking a success.

It is understood that the Secretary did not discover the game until the maneuvers were well under way, and it was too late for him to get out of the camera's field.

* * *

Careful investigation by a corps of experienced reporters to-day has resulted in a demonstration of the fact that when Secretary Taft posed before the moving picture machine he did not have his hands clasped around his horse's stomach. All reports to that effect can be set down as the invention of the enemy. The origin of this report has been traced. The only foundation in fact which it has is that at the moment the moving picture man gave the signal to start the proceedings the horse gave a violent start, standing almost erect on his hind feet, and Mr. Taft necessarily lay down on its back till its front feet struck the ground. At no stage of the ceremones did he attempt to circumnavigate his steed.

Accidents Will Happen.

Equally idle and unfounded is the rumor that Mr. Taft and his brother, Charles P. Taft, engaged in a speed competition, although this report, like the other, has an excuse for existence. Mr. Taft is spherical in shape, while his brother is built more on the order of an obelisk. At the instant when the moving picture man gave the signal for the race the Secretary made an attempt to goad his charger into activity, as a result of which the courser bolted into the middle of the picture and kerflummuxed the scheme of things. The moving picture at this stage shows an unduly large horse in the foreground of the picture, with a globular object on its back holding it tightly around the neck, while in the middle distance is something resembling a needle mounted on a horse.

As Mr. Taft arose from the ground, following the exposure of this picture, he said to the moving picture man:

"I trust, sir, that this accident will not interfere with the success of the picture?"

"Not at all," replied the moving picture man. "If I can't use it as a picture of you I can make it pass in an astronomical chart as a photograph of the earth passing between the sun and moon in perihelion, or a conjunction of Saturn and Mars, or words to that effect."

At the conclusion of the services, Mr. Taft went to town in a hack. His brother, Charles P. Taft, remained to settle a few trifling financial details with the moving picture man.

[The above facetious clipping hardly gives full facts. We did not see the Secretary in so undignified a position, and, unless this part of the film was cut out, it was not so bad as reported. Secretary Taft is kept well in the center of the picture, which is a good photographic production, but, in our opinion, if there had been a little more of the review shown and a little less of Taft, it would have made a better picture. Still, as it is for political purposes, it is good.—Ed.]

ADVANTAGES OF THE MOVING PICTURE SHOW.

The moving picture shows in Guelph are well patronized, and nothing but first-class films are run, so that mothers and their children can spend an hour there and come away feeling that they had gotten their money's worth.

Many films are run that aid the child in his study of history; many are run that show the half-grown lad the danger of associating with bad companions.

In visiting these moving picture shows one gets a fine idea of people whom they would never come in contact with.

Foreign countries are seen that have been read about time and time again, but have failed to impress one as the film does when thrown on the screen.

Men as well as children like to visit a moving picture show, and very often it is the means of a husband and father going home sober to his family. When morning comes he realizes that he is feeling better, and remembers the moving picture show he stopped in to see on his way to the saloon, and thinks that he will drop in again to spend another evening to see "that show," perhaps it is not long ere his evenings are spent there with his family, it does not cost nearly as much as the visits to the saloons have, and he feels in a short time that he gets more enjoyment out of an evening spent at the five-cent theater with his family than he has experienced in a long time.

The moving picture show has many redeeming qualities that one could dwell on that would go to show the many advantages to be gained from visiting them.—Beulah (Can.) Herald.

PHILADELPHIA AND MOVING PICTURES.

AN ORDINANCE PROVIDING FOR THE ISSUING OF licenses for places in which moving picture exhibitions are held and for the operators of such exhibitions, regulating the operations of moving picture machines, and providing a penalty for the violations of the provisions thereof.

Section 1. The Select and Common Councils of the city of Philadelphia do ordain: That it shall not be lawful to exhibit in any building, garden, grounds, concert room, saloon, or other place or places or in any room or other enclosure within the city of Philadelphia, any moving picture exhibition until a license for such building, garden, grounds, concert room, saloon, or other place or places, or room or enclosure, shall have first been granted by the Director of Public Safety of said city to the lessee or proprietor thereof, for which license the said lessee or proprietor shall pay a fee of one hundred (100) dollars, and which license shall be good and available thereafter for the whole or any portion of one calendar year, beginning on the first day of January of each year. Provided, That this section shall not apply to any church or other place not devoted to the business of such exhibitions so as to require the payment of the said license fee for the giving of a single exhibition of moving pictures. And, Provided, further, That this section shall not apply to theaters and other places of public amusement which are otherwise obliged under existing laws and ordinances to pay license fees to the Commonwealth or to the city.

Section 2. Before any license shall be granted as provided in Section 1 hereof, the Fire Marshal shall certify to the Director of Public Safety that he has inspected such place, places, rooms and enclosures, and the equipment thereof, and that he approves such application for license. The Fire Marshal is hereby authorized to make such rules and regulations as he may deem necessary and proper and which are not inconsistent with the provisions herein in respect to all machines, appliances or the accessories thereof or thereto used in connection with or as a part of the said moving picture exhibitions.

Section 3. It shall be unlawful to operate any moving picture machine unless the person so operating the same shall have first passed an examination before a board of examiners consisting of the Fire Marshal and Chief of the Electrical Bureau. All persons having passed such examination to the satisfaction of said Board shall receive a license entitling and permitting them to operate said machines upon the payment of the sum of five (5) dollars, and shall not be required to make any further payment therefor. It shall be unlawful for any operator or other person or persons at any time to smoke or carry matches into the operating booth hereinafter provided for; and no oil lamp or lamps shall be permitted therein, nor shall illuminating gas be introduced into the said booths.

Section 4. All moving picture machines must be equipped with fireproof magazines for the top reel and tension take-up devices, with fireproof magazines for the bottom reel, and any other appliance necessary to secure safety from fire, which may be directed and approved by the Fire Marshal. Said machines shall be enclosed in booths, lined with asbestos, sheet iron or tin; they shall be provided with automatic shutters and shields which adequately protect and cover the films between the magazines. All films shall be kept at all times when not in use in metal cases, and shall be removed at least two feet from the machines.

Section 5. The Director of the Department of Public Safety shall have power to prevent the operation of any moving picture machine by reason of the requirements of the foregoing sections not being fulfilled or by reason of any other cause that in his opinion endangers the public safety.

Section 6. Any person or corporation violating any of the provisions of this ordinance shall be subject to a penalty of one hundred (100) dollars, to be recovered as penalties of like amount are now by law recoverable.

Approved the twenty-fifth day of February, A. D. 1908.

JOHN E. REYBURN,
Mayor of Philadelphia.

A REPORTER VISITS PHILADELPHIA.

The man stopped in front of a nickelodeon on Market street the other day. The sound which reached him through the closed doors of the place reminded him of the stage hands rehearsing the "mob effect" in the second scene of the third act. "What's all the row inside, son?" "Aw, dere ain't no row, mister," said the boy in the ticket box; "it's only de boss. He's fixin' the cameraphone fer de talkin' pickstures."

Hat in hand, we tip-toed into the Fire Marshal's office. "May we continue to run our picture machine?" "It will cost you five plunks. You are the twenty-third applicant. Answer those 23 questions and then—23." We did. There were about thirty applicants for operator's license. Not all will pass the examination.

We are informed by Mr. Lattimer that the Chief of the Electrical Bureau is at work upon plans for a new booth which will cover the machine completely and allow the operator to stand outside. It seems that this will eliminate the difficulty now experienced by the itinerant exhibitor. It's a good plan, for according to the new law about 90 per cent. of the churches would have to discontinue their occasional motion picture entertainments.

The Views and Films Index says: "Here in New York the shows cater to the curiosity of two ignorant classes—children and immigrants." It referred to motion pictures. Keith, Proctor, the public school teachers, and the children themselves should feel flattered by this classification.

The same journal covers itself with editorial spangles and pyrotechnics when it declares that the current "frenzied agitation" indulged in by other journals is not news. The nickel-spending public does not care which side is victorious in the film war, so long as there is a marked improvement in the character of the pictures.

That remind us; during our conversation with an eminent and very influential clergyman the other day, he remarked: "That sort of thing may be all right on the other side of the pond, but it won't do over here." He is one of a goodly number of ministers in Philadelphia who have the "picturitis fever" and makes weekly rounds of the nickelodeons, and he was referring to Pathe's "bottle pictures." We've had "frenzied finance," "frenzied competition," "frenzied legislation," and other fits and hysterics in this business. "Get wise, fellers, get wise," and don't start a "frenzied reform" in Philadelphia, or we'll all be pushing wheelbarrows on the subway.

[We always like to quote other people, and the above clipping from the Sea Isle (N. J.) Times speaks volumes. In regard to Mr. Lattimer's plans, we would like to say that the Edengraph is being built that way.—Ed.]

BRIDGEPORT, CONN., GOING STRONG.

Moving picture theaters have evidently come to stay, for there are three different projects in the works for the construction this Spring of playhouses of that character, to be permanent institutions.

The Board of Building Commissioners has already passed upon preliminary sketches for one theater, which is to be erected by William Laughna, on Main street. It is Mr. Laughna's intention to build the theater, equip it and lease the structure for a term of years.

There are half a dozen different interests after the theater, all willing to take a lease and give good security. The building will cover ground area of 120 by 48 feet, and will be 28 feet high, and have a seating capacity of 500 and possibly more.

Other moving picture theaters will be constructed in other parts of the city, and will be ready for business in September.

NEW MOVING PICTURE COMPANY.

The Mecca Amusement Company, 717 Penn street, is the latest moving picture concern to open a business in Reading. The new company has made a large expenditure in equipping their stand and expect also to run vaudeville as soon as they get going. The incorporators are: Fred Leavy, president; Paul Simmons and John Rourke, of Camden, N. J.; Edward Campbell and James Laughlin, of Baltimore. Building and electrical inspectors have looked the new place over and pronounced it thoroughly satisfactory.

* * *

Monroe Amusement Company, of Rochester; to conduct a moving picture theater; capital, $2,500. Directors: Frank D. Cody, George E. Barker and Benjamin Holstead.

HOW MOVING PICTURES ORIGINATED.

A paragraph is going the rounds of the press giving the following version of the origin of moving pictures:

Sir John Herschel after dinner in 1826 asked his friend, Charles Babbage, how he would show both sides of a shilling at once. Babbage replied by taking a shilling from his pocket and holding it to a mirror. This did not satisfy Sir John, who set the shilling spinning upon the dinner table, at the same time pointing out that if the eye is placed on a level with the rotating coin both sides can be seen at once. Babbage was so struck by the experiment that the next day he described it to a friend, Dr. Fitton, who immediately made a working model. On one side of a disk was drawn a bird, on the other side an empty bird cage; when the card was revolved on a silk thread the bird appeared to be in the cage. This model showed the persistence of vision upon which all moving pictures depend for their effect. The eye retains the image of the object seen for a fraction of a second after the object has been removed. This model was called the thaumatrope. Next came the zoetrope, or wheel of life. A cylinder was perforated with a series of slots and within the cylinder was placed a band of drawings of dancing men. On the apparatus being slowly rotated, the figures seen through the slots appeared to be in motion. The first systematic photographs taken at regular intervals of men and animals were made by Muybridge in 1877.

In answer to numerous inquiries the publishers desire to say that there is in stock a limited quantity of all back numbers of the World. These will be mailed for five cents each to old subscribers only, who desire special numbers, or new subscribers may date back their subscription to begin with any number.

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CORRESPONDENCE.

NEW LAW IN FORCE IN PHILADELPHIA.

Philadelphia, March 30, 1908.

Editor Moving Picture World:

Dear Sir:—Will you kindly publish the following letter, as I think it will be of interest to you, as well as the many exhibitors of life motion pictures in Philadelphia.

The nrst license issued under the new law was given to our show, which is operated on the second floor of the Schroeder building, Kensington avenue and A street, and was highly recommended as the safest and best show of its kind now exhibiting in Philadelphia.

Very truly,
THE MAMMOTH NICKEL SHOW CO.,
Per Hugh Warnock.

MUTUAL PROTECTIVE ASSOCIATION OF MOTION PICTURE EXHIBITORS OF PHILADELPHIA.

Philadelphia, March 31, 1908.

Dear Sir and Brother:

The second meeting of the Mutual Protective Association of Motion Picture Exhibitors was held on Sunday, March 15, at 1727 Ridge avenue, and was largely attended, much business being transacted.

The following officers were elected for the ensuing term: President, William M. Hamilton; Vice-President, Wm. H. Crowell; Financial Secretary, J. F. McMahon; Recording Secretary, E. Schmidt, Jr.

Report of the Committee to wait on the Mayor was received and Committee continued. A small fee was paid by each member to insure organization.

WM. M. HAMILTON.

The Motion Picture Exhibitors' Association of Philadelphia, while only five weeks old, is indeed a vigorous baby. We can now boast of a membership comprising fifty per cent. of all in the city, and members coming in every meeting. Our object is to guard against oppressive ordinances that may be introduced in the various legislative bodies, and also to work toward the uplifting of the picture theater as far as morality, sanitation, safety to life and limb are concerned. We have found that by working together we can save each other many a dollar. That we can improve each other's business greatly by an exchange of ideas. And last, but not least, we hope to be able to eliminate the cut-throat method that is creeping into the business of giving an extra long show. We believe that when banded together the men

in any given locality with houses of near the same capacity could by mutual agreement limit the length of show.

I would like to see the cities that are organized communicate with each other and eventually have a national organization with a convention each year. It can be done and with good results to us. I understand that certain theatrical people are going before Congress to stop certain pictures being taken on film. Some people think they are slapping at the small theater; if so, who will defend our interests there? Yours fraternally,

WM. M. HAMILTON, President.

2836 Richmond street.

Harrisburg, Pa., March 26, 1908.

Dear Editor:

Can you find room in next issue for the enclosed request? Will the secretaries of the moving picture operators' unions at the following places please send me their names and addresses: Los Angeles, Cal.; Indianapolis, Ind.; New Orleans, La.

Very truly yours,

M. E. BACKENSTOSS,
211 Muench Street.

Temple, Tex., March 23, 1908.

Editor Moving Picture World:

Dear Sir:—Please allow me space in your valuable paper to give full vent to what I think the most despicable thing that the exhibitors of moving pictures have to contend with, as well as the renters. I am in this business for the money, as well as to future advancement. To save my life, for once, I am at a loss to know what to do, and if ever there was a mortal more disgusted than I, I would not like to see him. Business is good, and what worries me, is to have to show two pictures of the same idea and principle. While not a repeater, still it is worse than a repeater. Nothing in my estimation will hurt this business more than to duplicate one another's ideas. Some time ago we had a picture made by Pathe called "I'll Dance the Cakewalk." Just a few days ago we showed a picture called "How the Masher Was Mashed," by Lubin; everyone knows the pictures are of the same idea, as are the scheme and principle the same, only Lubin, as is always the case, tried to get too much comedy in it, and overdoes it. I, for one, would be willing never to get another of these pictures made by such manufacturers, who have to get their ideas from other manufacturers' brains. The so-called association has been organized for this purpose, but of what good is it, which is which and who is who in regards to the high moguls in moving pictures. I would like to see ten thousand exhibitors raise their voices in protest against such damaging business principles, and stand for not duplicating the same idea and conception. I am not one of these howlers, but I am one who likes to see the right thing done, and the only way out of this question to me seems for the exhibitors to organize, and to organize quick. Something must be done in this line or else we will soon have to dig down in our pockets and pay Mr. Renter or Mr. Manufacturer and with hats off beg him to take our money. Let's give this a good long thought, and some careful consideration and see what can be done. Will someone else voice their sentiments? Yours very truly,

W. POSTE CARR.

Sandusky, O., March 30, 1908.

Editor Moving Picture World:

Dear Sir:—Fire at the Majestic Theater Sunday night proved that the theater could be better managed and that they have a very careless operator. The manager allowed the operator to come down out of the box to get a sheet of music and allowed a young boy thirteen or fourteen years old to run the machine. A spark from the lamp ignited the films. They belonged to Peckman & Foster of the Cleveland Film Exchange. No lives were lost or no one injured.

Yours truly, CHAS. BURN.

Minneapolis, Minn., March 28, 1908.

Editors Moving Picture World:

Gentlemen:—I have had the pleasure of reading one or two of your magazines, and I wish to ask your advice as to how it will be possible for me to join the operators' union, that is, if there is any in this part of the country.

I have been operating moving picture machines for the last six years and am an expert at the business (but do not claim to know it all, like some of the crank turners that think they are operators). I have experienced no little difficulty in securing a position that will pay what I should call a fair operator's salary, say $20.00 a week, and I thought that if the operators would get together and form a union that they could giev the managers better service and also keep out these youngsters that are now handling machines and keeping good men out of work.

I have noticed that they are forming a union in several cities and thought that it might be possible to get one up in this neck of the woods, as this part of the country is greatly in need of something like that.

Hoping to hear from others in regard to this matter, I beg to remain. Yours very truly,

F. G. OHMERT.

227 South Fifth street.

SCHOOL FOR OPERATORS.

630 Halsey street, Brooklyn, N. Y., March 18, 1908.

Editors Moving Picture World:

Dear Sirs—You will probably be interested to know that we have opened a school for the practical training of moving picture operators at our laboratory, 630 Halsey street, Brooklyn.

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Film Review.

A FAMOUS ESCAPE.—The story is fonnded on an incident taken from the history of the United States, during a time of strife. The opening scenes show the departure from their homes, mothers, wives and sweethearts of a number of patriotic young men to the front. Life on the field of battle and their capture as prisoners of war is next shown. While incarcerated in the foul military prison, the poor creatures are subjected to many indignities that even a dog wouid resent and during the six months of their confinement they industriousiy bore through the earth under the dungeon, with no other tools than their fingers, until they tunnel their way to liberty. The escape is of course discovered and, though chased, they succeed in reaching home, where their raggediy clothed, emaciated forms are once more folded in the arms of their loved ones.—Biograph

THE COWBOY AND THE SCHOOLMARM (an Edison Film).

Departure of the Stage-Coach.—The schoolmarm from the East arrives at a Western town. Is gallantly assisted to the waiting stage-coach hy a cowboy.

The Hold-Up.—The cowboy overbeads a plot to rob the coach. The stage held up. Passengers compelled to give up their valuabies. The schoolmarm heid for ransom. The rescue. The cowboy meets the stage-coach. Informed of the hoid-up and abduction of the girl. He dashes on after the escaping robbers. Finds the schoolmarm's gloves on the road.

The Robbers Quarrel.—They dispute over the possession of the girl. Shake dice for her. The cowboy discovers them. Warns the girl. Monnts his horse and at fuil speed picks up the teacher. Is off before the astonished gamblers can stop him. He reaches the stage-coach and puts the schoolmarm aboard.

The School-House.—Children at play. The preacher seeks the hand of the schoolmistress. His rival, the cowboy, appears. Presses his suit. Discomfiture of the minister. Cowboy and schoolmarm go out riding. The cowboy again seeks her hand with no better result.

The Schoolmarm's Home.—The preacher calls. Deciares his admiration for her. Interrupted by shots outside of the house. It proves to be a drunken cowboy. The minister dresses as an Indian, to frighten him away. The cowboy bursts in the door and discharges more shots. Makes the frightened minister smoke cigarettes and drink liquor. He then discovers he is a parson. He forces the minister to marry him to the schoolmarm. The ceremony. The cowboy discards his disguise. Is recognized. The giri rushes to his arms and the parson faints.

MICHAEL STROGOFF is Essanay s latest subject. The dancing and merry making during a fete that is transpiring in the Czar's palace in St. Petersburg is interrupted by General Kissoff and attendant, bearing important dispatches, wbich teli of an uprising among the Tartars. The Czar hears the news with horror, knowing full weli that his brother, who is the power at Irkutsk, will suffer death at the hands of the traitors unless he is warned in time. The only means of warning must be by conrtier. Kissoff names a trustworthy courier in one Michael Strogoff, who is sent for and pledges his oath to carry the message to the Grand Duke in Irkutsk. He is dispatched and the weird gypsy dance is performed for the guests within the palaces. And now the picture grows intensely interesting, as the spectator follows the daring soldier through the vicissitudes which beset him on ali sides. First at the Post Station in Tvarld, where he meets with poor little helpless Nadia, whom he defends from brutal assault by the traitor, Iven Ogeroff, who strikes Michael in the face, and then challenges him to sword combat. Michael, remembering his vow to reach Irkutsk with the dispatches, dares not fight Ogeroff for fear of being wounded and thus rendered unable to push on in his sacred mission. Next we find him in the telegraph station in Kalyvan, where his oath compels him to deny his own mother. (During the incident a bomb crashes through the hnilding, but is seized hy Michael and thrown out of the window just as it explodes.) On and on he goes to Bokara, where he is seized by the traitor, Ogeroff, and taken before the Emir, who accuses him of heing a spy, and, according to the law of the Koran, hurns his eyes with a red-hot sword in order to blind him. Still on and on, blind, tattered and worn, he struggles nearer and nearer to Irkutsk, to save the lives of ali the hesieged inhabitants. They reach the foot of the Siavron Pass, Michael sinks exhausted; Nadia is seized hy Tartar soldiers, who are killed by the correspondents who happen down the river on a raft. Still on to Irkutsk he pushes his way, and crosses the burning river just in time to surprise Ogeroff in the palace of the Grand Duke, where he has just imparted faise news under Michael's name. Ogeroff, believing Michael to he blind, undertakes to plunge his knife into Strogoff's heart. Then occurs the cuiminating incident—the great knife fight. Ogeroff falls and Michael recovers the precious papers in time to hand them to the Grand Duke, and his vow is fuifilled.

THE ROBBER'S SWEETHEART (Great Northern Film Company)—Tom, the young captain of robbers, aud his sweetheart, Ciara, are living In a smaii cottage in tbe wood. She is his good spirit. When his wiid companions are coming for him, she always tries to dissuade him from joining them in their iawiess doings, and she never lets him go till he has promised her neitber to kiii any human being nor any animai.

One member of the band, the spiteful Jim, is in love with Ciara and bores her with his tiresome declarations of love, in fact one day he sneaks away from his comrades, who are just going out piundering, and returns to Tom's cottage in order to make love to Ciara, but as she again refuses his brutal caresses energetically, he leaves her, threatening both her and Tom's lives.

His threat soon becomes serious, as he walks straight to the nearest prefect of police, to whom he betrays all his companions and offers to guide the soldiers, who are sent in pursuit of the robbers.

In a hollow way in the wood the soldiers hide themseives while Jim steals away, and wheu the robbers unsuspectingly come strolling up hill, they piunge straight into the lion's mouth. It now comes to a close fight between the soldiers and tbe robbers, during which two of the latter are killed hy the soldiers' hullets whiie Tom, after a desperate combat, is fettered and carried away along with two of his companions.

Ciara, who in a mortal fright has followed the wicked Jim, unfortunateiy is too late to warn her friend, but she now catches sight of the fleeing Jim. She lies down behind a tree root in wait for him, and by the time he is quite near to her, she jumps forward and stops him with her revolver. When the rascal realizes that be is lost, he tries once more to kiss her, who by her faithfniness towards her friend, has turned himself into a miserable traitor, but he again fails, for Ciara is a good marksman, and her bullet kills him.

Ciara now has avenged herself and Tom, who however is iying in the jail upon a hundle of straw with his hands tied behind his back, while the soidiers are keeping watch in the adjoining room. Yet this hindrance is of no consequence to Ciara, who has but the one purpose of releasing her friend. With a basket full of hottles containing narcotics she is admitted into the guard room. The soldiers get drunk, Ciara steals the keys and sets her lover free. They both succeed in escaping through the guard room hut in the street they are discovered by an officer and a soldier, and although Ciara attacks the enemy with the courage and wiidness of a tigress, she at last must save herself by taking to her heels.

At dusk Tom in close custody is carried out into a carriage with his hands still tied behind his back, in order to he taken to the prison in town, but he does not get as far as that. Ciara iying on the highroad behind a heap of stones in wait for the carriage, and when same approaches, she springs forward, mounts the carriage steps, seizes the soldier by the throat, till he has lost consciousness, then she throws him into the carriage and releases Tom, with whom she flees into the wood.

At a lake she washes the wounds of the half unconscious Tom who by her help drags himself along to a farm, where Ciara threatens the farmer into giving her two riding horses and after a wild ride, during which Tom is hardiy able to keep himself in the saddle, the two fugutives reach their cottage. Shaking with excitement and exhaustion they enter their home, where Tom sinks into a chair, whiie Ciara kneeeling before her wounded friend tries to console and encourage him. This pretty picture of a faithful wife's devoted love is, however, abrnptly disturbed by a strong noise outside the house. The poor lovers full of despair start to their feet, and at the same moment the shutters are burst open by the soldiers' 'guns. Once more Ciara makes an attempt to save her friend, and the first soldier who enters the room is killed by her bullet, yet the snperiority is too overwhelming and a few hullets make an end of the faithful lovers' struggle. Even at the moment of death the hrave Ciara uses her last strength to drag herself on toward the dead body of her friend and press a kiss on his pale lips.

WHEN THE HOUSE RENT WAS DUE (Great Northern film).—The artist painter, Mr. Penniless, is busy painting a portrait of a handsome lady. From the way in which he treats his work it is evident that he is very mnch in love with his model and that at the same time he is distracted and downcast on account of her being very well off, while he himself is as poor as a church mouse.

His reflections are interrupted by a knocking at the door. Could it be the fair lady? No, it is too early yet. He must just have a look at the intruder through the keyhole. Alas, it is his landlord, whom he owes three months' house rent. "Let him knock," the painter exclaims, and resumes his painting. It never occnrred to him that the landlord might have a key of his own, hy means of which he conld open the door, so that Mr. Penniless is highiy astonished when perceiving the landlord's gray head peeping in through the doorway.

The grim humor which the painter displays has not the slightest effect on the landlord ,and neither

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the empty pockets nor the poor trunk, containing but one old shoe and a dirty collar, which are offered in pledge of the rent, do bring him around. At last the painter has no alternative but telling his landlord that he is going to marry a fortune, as he intends proposing to the well-to-do lady whom he is just painting. This way out of the difficulties pleases the man so much that he resolves to wait for the lady's arrival, and the poor painter's protests are of no use at all; yet at last the landlord consents to hide himself under the table, on condition, however, that he is allowed to tie a rope round the painter's one leg and hold the rope himself. In this awkward position the poor painter must receive his beloved one and declare his love to her. When she refuses the suitor the landlord pulls the rope so violently that the painter tumbles backwards, upsetting the table. Now the scandal is obvious, but the result of the whole story is quite different from that which the painter had expected, as the pretty lady finally does not only pay his debts, but even gives him her valuable hand, and, after having boxed the landlord's ears with the commenced portrait, the painter triumphantly leaves the room with his sweetheart.

THE MOUNTAINEERS (Luhin).—A moving picture photographer is seen taking a picture of some boys climbing a tree. He is unaware that he will witness a tragedy, which soon appears within range of his camera.

A huntsman, who had laid down to rest is robbed by a mountaineer. When he awoke and tried to defend himself the mountaineer shot him and threw him down a high precipice, seemingly dead.

The huntsman is found later on by an old farmer who runs home to call for help. Finding the suitor of his daughter at his home, he takes him along.

In the meantime the huntsman has been found by some revenue officers, who are on the lookout for moonshiners.

The mountaineer comes to the home of an old farmer to ask for his daughter's hand. When she rejects him he swears to have revenge. He accuses the father of being the murderer of the huntsman. The old farmer is arrested and held for court.

In the meantime the moonshiner's hiding place has been found. In the vain attempt to drive them out of the house the revenue officers burn down the building.

The next scene brings us to the court room where the old farmer is tried for the crime which he has not committed.

At the critical moment the moving picture photographer enters with his camera and projects upon the wall of the court room a picture showing the crime and the criminal. The poor old man is released immediately and the mountaineer placed in irons.

The wedding of the farmer's daughter to her sweetheart ends the picture.

AFTER THE CELEBRATION (Lubin).—Mike celebrated St. Patrick's Day. He had a hully old time and enjoyed himself immensely.

He comes home after the celebration and there sees things. He sees a beer barrel change into his mother-in-law, though he would prefer the opposite.

The mother-in-law is replaced by a shamrock, the shamrock by a pitcher, the pitcher by two of his friends, these turn into a snake, the snake into a block of ice, which Mike needs most of all. But he had a good time, just the same.

Pathe Freres Issue:

AMATEUR ACROBAT.—Fascinated by the doings of a skilful acrobat, a young beau jumps from his box on to the stage just as the artist is performing a difficult stunt with a whole lot of chairs piled on top of one another. In his endeavors to do likewise, our young greenhorn pushes the juggler, thus causing the chairs to come raining down on his own head. Having been put out of the theater, but not discouraged by his first failure, our young acrobat, after having had a few strength restorers, goes on his way looking for opportunities to exercise his new-born talent. He tries to balance on his nose the tall hat of a stately old gentleman, who, however, resenting his familiarity, boxes his ears with remarkable vigor for his old age, and goes on.

All these rebukes and failures, instead of sobering our ambitious artist, seem to make him all the more anxious to exercise his skill, and, after a few more comic attempts and failures, he comes to a restaurant and decides to rest and refresh himself. A glass cleaner perched at the top of his ladder being, however, too much of a temptation for his juggling mania, he seizes the ladder by the foot and in his attempt to balance it, sends glass cleaner and ladder through the glass plate amongst the terrified occupants of the inner salon.

A last scene shows him in his own room playing havoc with tables, vases and costly knicknacks in his vain attempt to balance them on his nose.

THE OLD MAID'S INHERITANCE.—An old maid lovingly feeding her pet dog is disturbed by the entrance of the postman, who hands her a registered letter.

After having read the contents of the missive the old dame astonishes the letter-carrier, waiting for his tip, by throwing herself on his neck and telling him, between showers of kisses, that her only relation having just died, she is left sole heir to his fortune, which is immense. The next scene shows us madam and her dog at the lawyer's office, and quite gratified by the marked attention paid to her, as well as to her ordinarily much disliked dog, by all the male representatives of the room, including the boss. She receives her money and departs. The lawyer, however, a stout old gentleman, rushes out after her, and arrives in the old maid's den puffed out but full of courage, for after a few comic efforts to be graceful, he flops on his knees before lady and dog and discloses his burning passion for both. He is evidently a very ardent lover, for in the next picture we see him coming out of church arm in arm with the one he saw but a few days previously for the first time. But the charm his new home had for him does not seem to have lasted very long, for we see him in the next scene getting royally drunk with some friends at the cafe, from which he returns at a late hour, furious at having been laughed at for marrying an old maid. He enters his home in a towering rage, frightens his better half and her dog out of the room, and after smashing all that comes within reach of his stick, departs with the money bag. The last scene shows us the eight days' heiress back in her old quarters, crying bitterly over the loss of her money, but consoled at the thought that, after all, things might have been a great deal worse, if, instead of her husband, her pet dog had forsaken her.

THE SACRIFICE.—A young beggar girl and her aged mother are tramping along the road when a motor car passing swiftly by knocks down the older woman just in front of the gates of a fine castle. The poor beggar girl, at the sight of her dead mother, calls for help, and her cries of despair are heard by the residents of the castle, who, being kind-hearted people, take the young girl away from the body of her dead mother, although the poor orphan fights desperately to remain besides what was once all the world to her.

The next scene shows us the young beggar girl in fine clothes, for she has been adopted by her benefactors, and she seems to be very happy, particularly when a dashing young officer comes on the scene and shows her marked attention. A friend of the house happening to enter at that moment, they all rise to go out into the vast domains, and the next view we get shows us the four young people playing a game of tennis.

Just as the game is finishing, however, the apparent friend of the family shows himself in another light, for he is seen handing his host's young wife a letter. She guiltily hides it in her dress, but her husband coming forward to see if they are enjoying themselves, startles her, and, as they all leave to return to the castle, she drops the compromising note on the lawn. Her unsuspecting husband, as he strolls away, is attracted by this note, picks it up and then, mad with jealousy and suspicion, swears that he will make a clean breast of things, and resolves to go to the meeting place stated on the paper.

The last scene shows the two lovers in the garden in a close embrace, when, hearing a noise, the young wife runs madly to the house in an endeavor to hide her identity, but she is not quick enough, and her husband has time to recognize the back of her cloak and hood. Mad with rage, he turns his fury on the man who has ruined his happiness, and, seeing him run away, he cocks his pistol and shoots him down dead. Whilst this is going on outside, another tragedy is being enacted indoors, the terrified wife coming upon her adopted child, tells her of her terrible situation, and the young girl, remembering all the happiness she owes this guilty woman in a moment of noble generosity, tears off the accusing cloak and hood from her friend, and has just time to slip them on when her lover and benefactor come on the scene. Her guilt is so apparent that her lover and her benefactor, stunned by such seeming ingratitude, chase the noble child away to her destruction, for she, unable to bear the grief of separation from all she loves, jumps down from a high cliff into the sea.

THE TWO BROTHERS.—Two brothers, going away on a fishing expedition, are seen bidding farewell to a winsome lassie, and by the way they take leave of her one can easily see that love is in both their hearts for the girl. The two men, apparently very much concerned over their love for the same object, but being too fond of one another to take any mean advantages, go to their gray-headed father and explain their predicament. The old man, very puzzled, writes to the maid asking her to tell him which of his two boys she prefers, and upon receiving her reply stating that she loves them both, the two sailors are seen going away hand-in-hand to their ship. It is a long time now since the two sailors left for their fishing expedition, and everybody is expecting their return, the old people are talking about their two sons, whilst sitting by the fireside, when a knock at the door disturbs them, and, to their delight, one of the sailors enters, thin, crestfallen and miserable. The old couple inquire for the other son, but alas! he is lying in his watery grave and shall never return. The poor old couple fall prostrate across the table.

The next scene shows us the young sailor married to his love, and bringing flowers to the grave of the lost brother and lover, when all at once, the one that was believed dead by all is seen coming up gaily along the road. His attention is attracted

by the resemblance the two forms praying in the graveyard bear to those of his dearly beloved ones, and as they rise and leave arm-in-arm, he recognizes his brother and sweetheart, understands that they are married and happy, thinking him dead; he, therefore, unwilling to cause sorrow or trouble to those that are so much to him, leaves them forever, heavy at heart but proud of being able to make such a sacrifice.

BLACK PRINCESS.—A black man of royal blood being in love with the daughter of the general in command of his native country, goes to the high official and asks for her hand, feeling sure that his royal origin entitles him to that honor. His suit being, however, rejected with a smile of contempt by the general, he swears he will avenge himself for the offense on the whole family, and returns to his camp and has a long confab with the black princess, who, loving him deeply and thinking that he wants revenge for an insult, grants him permission to take some of her men to help him, and he sets off with his little armada, enters the private grounds of the general, and, after having waited in ambush for some time, jumps upon the family of his offender as they are returning from a pleasure trip. They are all bound hand and foot, with the exception of the general and his attendant, who are wounded and left as dead. After a weary journey the poor female victims enter the native town tied together as slaves, and after being hooted at by the angry blacks, they are led into a tent and closely guarded. The dark-complexioned lover is soon seen entering that tent, and he again declares his love to the general's daughter, and she, refusing even to listen to him, he decides on a horrible vengeance. He accuses them of heresy before his people, and after having tied them to torture posts, orders them to renounce their faith in God and worship idols. The victims refusing, as our fiend well expected they would, orders them to be put to death, but the general's attendant, having followed the ravisher's trail and having explained to the black princess the unfaithfulness of her lover, comes to their rescue with the broken-hearted black princess.

The next picture shows the white fugitives riding for their lives, closely pursued by the infuriated black man and his tribe. Through great presence of mind on the part of the black princess, however, they manage to put their enemies off the trail; but the efforts of the last hours have proved too much for the frail white women, and they are compelled to stop and rest. The black princess, however, full of courage and understanding well that if help does not come to her proteges very soon, they will be overtaken again by her make-believe lover and put to death. She runs off and after a terrible journey, reaches the general's camp, tells him of his daughter's terrible predicament and begs for help. This is granted with alacrity, and the last scene shows a terrible fight between black and white men, the overpowering of the rebels and the death of the black chief, who is shot before the eyes of his loving but forsaken black princess. At the sight of her loss the black woman falls prostrate with grief on the body fo her lost lover.

SLEEPING BEAUTY.—A beautiful daughter having been born to the king and queen, the nine most important fairies of the country are called upon to be godmother of the child, and as the ceremony takes place each blesses the child with a special virtue or talent. The welfare of the child seems assured, when all at once the oldest, ugliest and therefore forgotten fairy, appears on the scene and, furious at the slight put upon her, curses the baby princess and predicts that she will die poisoned by the prick of the spool of a spinning wheel. The godmother fairies, however, sooth the grief-stricken mother by telling her that her daughter will not die but only fall asleep, as well as everything living which surrounds her for one hundred years. To avoid this calamity, the king orders that every spinning wheel be destroyed under penalty of death, and the king's messenger is seen reading the command.

The next scene shows the grown-up princess closely watched by a stately matron. This trusted servant, however, apparently growing too old for her task, falls asleep, and in a moment the princess is out of her apartment bound on an investigation tour. She comes to a small stairway leading to a garret and there, to her astonishment, finds an old woman spinning. Having never seen a spool, she tries to imitate the old dame, but alas, pricking her finger, falls into a dead sleep. Then is shown on the screen the whole castle in peaceful slumber, the hedges growing up and hiding the castle from view, for thus it must remain undisturbed for one hundred years.

The next scene represents a young and dashing prince going out with his suite for a hunt, and one can easily detect by the difference in their attire that they belong to another epoch than that in which the charming princess lived.

We follow the prince through woods and dales until dusk, coming unawares, he finds himself lost in a thick bush. He calls for help, and an old shriveled man appears who, with one movement of his stick, causes the shrubs and trees to make way, and there appears to the eyes of the astonished rider a most beautiful castle. Pushed forward by curiosity, he rushes to the entrance, the doors opening before him as he goes along. In the chambers and halls everything is stillness and sleep, but he does not stop to think, being apparently carried along by an irresistible force, until he reaches the bedchamber of the slumbering princess. At sight of this beautiful picture of youth, he falls on his knees, kisses the hand of the sleeper, and as by magic everything in the castle awakes and comes back to life. The last scene shows the prince and princess surrounded by their attendants and rejoicing over their good fortune.

A MEXICAN LOVE STORY (Vitagraph).—This very pretty picture opens with a front view of a rich Mexican's home; the husband asleep in a hammock; the wife lounging near him. In the foreground a young native is making love to a poor girl. The wife, who has been watching them, smiles at him. He falls in love with her immediately, and walks away, casting sly glances. Down the road the poor girl meets her lover and tries to win him back; pleads with him with no success. Outside a Mexican tavern men are playing guitars and mandolins, the wife before allnded to dancing to the music. The young lover enters, watches her; she flirts with him. The poor girl enters, unseen, watches from the rear, is extremely jealous. The young wife and her lover drink and smoke together, and at this time the husband appears and leads his young wife away, not before, however, a knowing glance being passed between the lovers. Left alone, the young man decides upon a ruse whereby he can see his lady love. He writes a letter for the husband, also a note for the wife, making an appointment. He delivers both, the one for the wife being passed to her unseen by the husband. She reads the note and nods "yes" to her lover. Proceeding down the roadway to keep the appointment, the wife is confronted by the poor girl, who accuses her of taking her sweetheart. They quarrel and during the altercation the man under discussion comes upon the scene. The discarded one pleads with him; he refuses, strikes her down and follows the young wife, who has in the meantime walked off with an air of assumed indifference. As the poor girl is lying on the ground, the wealthy husband passes by and helps her to her feet and is about to go on his way when she tells him of his wife's perfidy. This angers the man, and he determines to watch. The following scene shows the young lover serenading the wife. She appears at the window and they embrace. A noise startles them. The lover hastily departs, and the husband parts the palm leaves directly behind the pair, having seen all. He re-enters the house, takes two

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swords from the wall and departs in search of the young man. At the inn the young man is drinking with his companions; the husband enters and is proffered a drink. He takes the glass and dashes the contents into the lover's face, at the same time drawing his swords, offering one to the young man and demanding satisfaction. They depart, followed by the hangers-on of the inn, and in a lonely spot engage in a duel, in which the younger man is killed.

THE FRESH-AIR FIEND (Vitagraph).—A gentleman is walking down the street inhaling fresh air in deep breaths, with coat thrown wide open—a firm believer in plenty of fresh air. Coming to an office building a sign, "Please Close the Door," is prominently displayed. The man yanks the sign off, throws it into the street and props the doors wide open, the janitor in the meanwhile objecting. Reaching his office, the clerks, typewriters, etc., are busily engaged in their work as the man enters. To him the air is oppressive, so the door and windows are opened, the wind blowing the papers in every direction. The office staff and proprietor turn to and wallop the crank, and finally throw him out of the window. Later on, reaching his home, the fiend finds the door closed and locked. The servant who admits him is lectured on the evil of too little air. Entering the sitting room, he greets his wife and daughter, then opens wide the windows. Papers, books and the lamp are blown over. In the kitchen the servant is pouring flour into a pan when the boss enters and opens the window. The flour is blown all over him, and the cook, thoroughly enraged, chases him out of the kitchen.

A sneak thief passing by the house notices the door wide open and a fur coat and silk hat hanging on a rack. He quickly enters, discards his dilapidated headgear and dons the new tile and fur overcoat and proceeds on his way. Immediately after this the owner decides to take a walk, goes into the hall for his coat and "silker" and is astonished to find it missing. The open door tells the story. He dashes out bare-headed, and a short distance ahead sees a man arrayed in garment and hat which he believes to be his. Catching up with him, a slight altercation occurs, and at its conclusion he is convinced of his error, and with a cop goes off in the direction taken by the thief. Suddenly they see a chauffeur who is also wearing a high hat and fur coat, getting into an automobile. The cop and the air-fiend start in pursuit and hang on the rear of the car. When it stops the chauffeur alights, the man and cop both seize him, and find it is not the coat and hat after all. The officer refuses to go further. The crank walks away dejectedly, shivering and sneezing. Returning to his home the door is wide open. He slams it shut, goes to his bed-room, closes the windows, wraps a shawl around himself, falls into bed and dreams. A vision appears; the windows fly open; the snow flies into the room; two small imps with bellows blow his bed across the floor. The man wakes up, looks around and vows to give up his fresh-air ideas and again falls asleep.

A NIGHT WITH MASQUERADERS IN PARIS (Melies).—Some jubilant young men have decided to end their evening of pleasure by taking supper in a restaurant after having passed a few hours at a masquerade ball. When they have regaled themselves, they order a Hungarian orchestra to come and play for them so that they may continue the joys of the dance. Unfortunately, one of the men conceives the idea of speaking to the serving woman at the counter. In his excitement, he seizes the counter and shoves it over, sending to the floor everything on it, including the glasses, plates, cups and saucers. They all fall and break with a terrific noise. The police, summoned by the proprietor, arrest the ringleaders and carry them off to the police station. During the hearing of their complaints, the two prisoners escape, one by the window, the other through the door. The police dart into the street during a snowstorm in pursuit, but suddenly the other masqueraders appear and block the chase of the officers, bombarding them with snowballs.

THE MOONSHINER'S DAUGHTER (Kalem).

At the Court House—Destroying Captured Stills.—The first scene shows you a section of a courtyard. To give you an idea of the real thing I might explain that in Atlanta, Georgia, directly in front of the post-office building, they have just such a yard, fenced in. Whenever the revenue men make a "haul" and take away the barrels and equipment of a mountain still, including boilers and coils, etc., they are brought to this yard. In view of the public the confiscated equipment is hammered and battered until it is worthless, while all barrels of liquor are tested by straws through bung-holes and auctioned off. (Have seen this often.) Men are seen testing the barrels of liquor and a little comedy enters. Florid gents of Southern type are shown sucking booze from the barrels through straws. They pass typical judgment upon each "straw" and some even get a trifle under the weather. At this juncture a long, lank typical Georgia moonshiner appears. He smiles as he sees the comedy men at work on the barrels, and he even tests the liquor himself. His entire mien and disposition changes, however, when the men, with sledge hammers begin to break up and demolish the stills, coils, boilers, etc. (These are hacked until they will no longer be of service.) Angry and torrid with rage, he shakes his fist at the crowd and stalks away. He is a moonshiner himself, and he knows what is happening. Just now, at the left, a young man in uniform is seen. He watches the old moonshiner critically. Keeps a careful eye on him. (The man is a revenue officer.) As the moonshiner wipes his eyes and sulks off down the street the revenue officer follows him guardedly.

Revenue Agent on the Scent.—It is now shortly after the courtyard scene. The moonshiners have their mule hitched up and are about to return to their mountain home. They are angry and excited over the destruction of the confiscated stills and are indulging in their own corn whiskey. Now they enter the tavern by the back door and we see the revenue agent approaching. He has been following the moonshiners since they left the courtyard. Creeping up stealthily, he peers into the tavern window and seeing that the coast is clear he makes a hasty examination of the wagon and its contents. The jugs give him the clew he is after. But hearing someone approaching, he quickly hides in an adjoining shack. The moonshiners appear dragging an empty barrel—doubtless to be taken to the mountain in place of those destroyed. They place it on the wagon and return to the inn. This is the revenue agent's chance. He hastily throws aside his uniform coat, climbs into the wagon, and jumps into the barrel. He knows that his life will be in jeopardy if he is discovered, but he is determined to take the risk if he has a chance to locate and destroy a still. Now the moonshiners come out for the last time, climb to the wagon seat, and drive away. This is a typical street in a mountain town in the South. The moonshiners are driving home, but it is apparent that in their anger over the ruin of their still they have indulged in corn whiskey too freely and are now in a more or less irresponsible condition. Now we are on the mountain. There is scarcely any semblance of a road. The wagon appears slowly ascending over the rocks and jolting from side to side. The barrel has fallen from the wagon. In it is the revenue officer. It rolls away down the hill—he will surely be killed! The moonshiners stop—will they go after it? No, they think it is only an empty barrel and not worth the trouble of climbing down the mountain side. They drive on and the poor fellow is left to his fate.

Moonshiner's Daughter to the Rescue.—A fearful fall! Lucky for the revenue officer that it was a strong cask and did not smash to bits as it bounded from rock to rock. Now we shall soon know whether our friend is dead or alive. He is alive, but in bad shape—evidently seriously injured—he can hardly move—he tries to rise but falls back unconscious. Who comes here? A young girl bringing a bucket of water from the spring near by. She has no notion of the frightful accident, and comes on all oblivious to the scene before her. Ah, she sees him. Her womanly sympathy is aroused. She is the moonshiner's daughter, but here is a human being in distress and she quickly goes to his aid. She gives him a drink from the pail. That revives him. She binds up his head and leads him half fainting on toward the cabin. Wherever there is a moonshine still in the mountains, you will find spies or lookouts who are always on the watch for revenue agents. This chap we see coming is one of these spies. He runs up to the barrel and picks up a warrant which the revenue man has dropped. Here is just what the spy needs and he runs off to give the alarm.

At the Cabin.—This is the moonshiner's cabin in the mountain. The two moonshiners whom we saw on the wagon have arrived and are still discussing the scene at the courthouse. They go into the cabin and now we see the girl approaching with the revenue agent. She leads him to an old bench. He sinks upon it. She administers such help as she can. The door opens suddenly. Old moonshiner enters. Of course he does not know the revenue officer, but is immediately suspicious because of his dress. Draws his gun. Points it. Girl rushes between and makes father put it away. The revenue agent is in a strange quandary. Recognizes old moonshiner. His daughter has saved him. Other moonshiners also suspicious. They go away threatening. Girl goes into the house for an instant. The revenue agent sees his chance and starts to investigate. Hears girl returning and drops back to bench. Girl comes out and washes his face. She has a tender heart. Now the crisis comes. The spy enters—accuses the revenue agent—has the evidence. The girl asks for the truth. The revenue agent owns up. The girl knows he has not a minute to spare—gives him her revolver—tells him to fly for his life. He is off—touched by her kindness. Perhaps it is love that has suddenly come to them both. The girl hears her father and the others return. Falls to the ground pretending the revenue agent has knocked her there. Tells them he has gone in the opposite direction. They start out. Girl jumps up, follows the revenue agent. But alas, she is discovered. A shrill whistle brings the moonshiners back to the right trail. Now they are hot on the scent.

Discovery of the Still.—The favorite location for illicit stills is on a mountain stream such as is shown in the picture. The lookout has dropped asleep. The revenue agent in his flight has stumbled upon the very spot. Sees the lookout asleep. Stuns him with the butt of his revolver. Strong in his sense of duty he starts to smash up the still. The girl tries to stop him, but he pushes her aside and proceeds with his work. But now the moonshiners are seen pouring over the crest of the hill. The revenue agent flees and with him the girl. The moonshiners rush down, see their companion and the wreck of the still and vowing vengeance start in pursuit.

In Pursuit.—It is hard going here—a precipitous mountain side. The girl is stealthily showing the way—she knows every foot of the rocks. They find temporary shelter behind a boulder. The old moonshiner is exhausted from the chase—misses his aim. The revenue agent returns the shot. The others are now in sight—they are determined and reckless.

Death of the Revenue Agent.—This is a dangerous climb—but they are at close quarters—flight is now hopeless. The revenue agent determines to make a last stand in spite of the girl's appeal. A shot drops him—a shot through the heart. The moonshiners rush up. It is too late. The man is dying—the girl loves him. In the awful presence of death the moonshiners uncover their heads and stand appalled..

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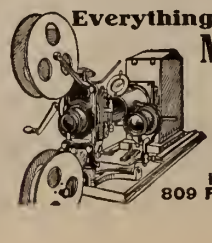

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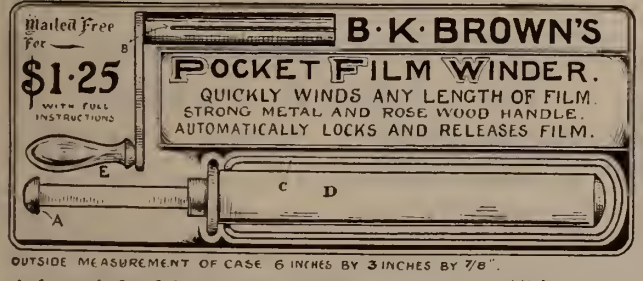

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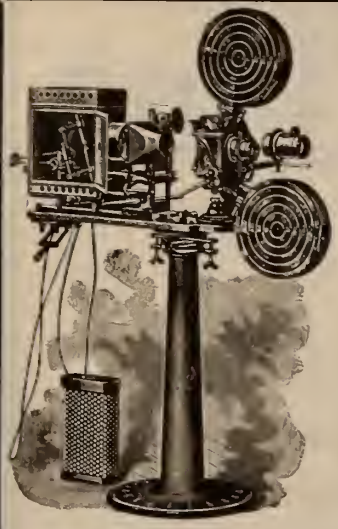

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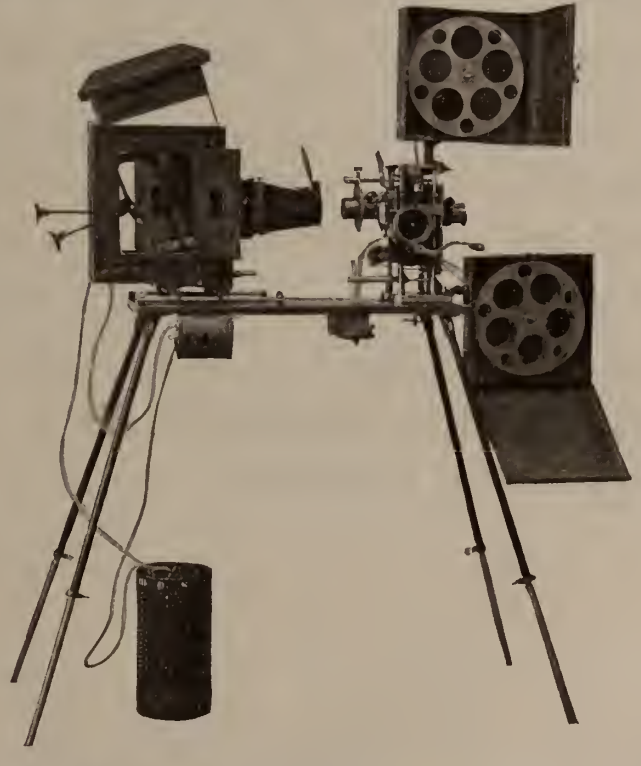

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Vol. 2., No. 15. April 11, 1908 Price, 10 Cents

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Vol. 2 APRIL 11 No. 15

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Editorial.

The Film Service Association.

The following Chicago renters have signed a requisition to the president of the Association and need another eleven votes to complete the forty necessary to call a special meeting at Chicago. Any member of the Association who is in full accord with the request should copy it out and send it duly signed to Joseph Hopp, 79 Dearborn street, Chicago, who has the matter in hand.

* * *

MR. J. M. CLARK,
President of the Film Service
Protective Association.

By virtue of the right vested in us by the Constitution and By-Laws of the Film Service Protective Association, we, the undersigned, direct you, as president of said Association, to call a special meeting of the Film Service Protective Association to be held in the city of Chicago, State of Illinois, on Saturday, the 25th day of April, 1908, to transact business pertaining to the following:

To review and pass upon any and all business transacted by the Executive Committee of said Association.

To change the By-Laws so as to provide for two additional members of the Executive Committee, increasing the number from five to seven, and the election of the same. To provide for election of secretary instead of by appointment.

To take steps towards further strengthening the position of the Film Service Association against the Independent exchanges and to devise means and ways to simplify the present complex situation as to the manufacturers, if possible.

SIGNATURES AND VOTES.

Standard Film Exchange	1 vote
Globe Film Service	2 votes
Twentieth Century Optiscope	3 votes
Chicago Film Exchange	4 votes
Laemmle Film Service	4 votes
Eugene Cline	9 votes
Royal Film Service	1 vote
American Film Service	2 votes
Schiller Film Exchange	1 vote
Western Film Exchange	2 votes

* * *

The sentiment of the Eastern members seems to be that they do not care to spend the time and money just at present to attend another meeting in Chicago. Several have suggested that if the meeting be called it should be held in New York City this time, or at least some point more central than Chicago.

* * *

It is now about two months since the Film Service Association came into existence. There are some people interested in this offspring of the Buffalo conventions of manufacturers and renters who believe that sufficient time has elapsed for it to give some decisive manifestations as to its future. Those who have followed the events of the past month must have realized that scores of contingencies have arisen which demonstrate that to form an association of any kind is one thing, but to perfect it is quite another. Consultation for a few hours and a few strokes of a pen will put it in existence, but only operation and experience can lead to perfection. So we can say that the Film Service Association is still in the creeping age; or, to be more exact, it is still in the experimental stage. At the same time no one can say it is a failure. The truth is that many unconsidered or unforeseen problems have arisen and until they are solved the organization cannot run smoothly. Many of them are in course of solution and promise is made that within another month conditions will present a far more roseate appearance than they do now.

* * *

One of the most perplexing problems the Association has been confronted with is the scarcity of new subjects. Really there is no dearth of new subjects. The F. S. A. have increased their weekly output to fourteen reels a week, and the Independents have on hand sufficient to equal this or to supply any demand. The discontent among the exhibitors was not due to scarcity of film, but irregularities in the releasing of new subjects which are now being rectified. Many customers of the Independent have been found using Association goods. Members of the Association want to know why the Independents must use these films, if, as they claim, they have more than enough of their own. An Association member said to an Independent the other day: "You have nothing on us. I don't know where you get them, but I see you are using some of our films. Now it is one thing or another. You either haven't got the resources you claim or your trade wants our goods."

* * *

It would be interesting to know where the Independents are getting Association films. No one can deny that they are getting and using them, because the Independents openly admit it. In fact, they treat the matter as a huge joke. They enjoy the situation because, as they put it, they are beating the combine. When asked about the truth of the report that the Independents were using films produced by the opposition, an Independent replied that the report was true, but he declined to give

any intimation as to how the films were secured. The Association is cognizant of the situation and is working hard to locate the source of leakage. Efforts in this direction have been partly successful. Enough has been learned to justify the belief that some customers of people in the Association have been exchanging films with customers of the Independents, but thus far exchanges have not been fixed upon any particular parties. In this the evidence is lacking, or appears to be. If the Association people have caught anyone they are keeping it quiet. One Independent man stated he could get any film the opposition puts out. He admitted that he could not get the films as soon as Association people could, but said they all came his way in time and this was perfectly satisfactory to him, as his business did not require first run films.

The Gluck Bill.

There is quite a difference of opinion among the exhibitors as to the merits of the Gluck bill the Assembly at Albany, N. Y., passed for the regulation of moving picture shows. One of the interesting points discussed is the transferring of the license power to the police department. Some exhibitors are very much exercised over this. They claim that now they will be subjected more than ever to petty annoyances by the police. As an answer to this one exhibitor has claimed that the change is a most excellent one because there is also a provision in the new law that no license can be arbitrarily revoked and consequently no exhibitor who is conducting his place within the provisions of the law need have any fear of the police. If this interpretation of the law is correct the Gluck bill puts moving picture places on the same plane with the regular theaters. To revoke a license there must be evidence of violation. In such an event there must be mandamus proceedings before the court having jurisdiction over all such licenses. It is understood that only a Supreme Court Justice can revoke a license. The Police Commissioner issues it, sees that the law under which it is granted is observed and enforced, and sees that whenever licenses are revoked the places are closed and kept closed. That is the extent of his jurisdiction as interpreted by one of the exhibitors who was instrumental in having the law passed.

Public Opinion Against the Exhibition of Morbid Subjects.

The authorities in some Western cities are having laws framed to prevent moving picture theaters from exhibiting films depicting scenes akin to the Collinwood fire. A great deal of sentiment has been aroused against the reproduction of these scenes in towns where relatives of the victims reside. This is one of the main arguments made for the measure. With all due respect for the intelligence of those who take the stand, as well as sympathy for the relatives of the victims, there appears to be considerable inconsistency in the sentiment. It looks as if certain people cannot get out their hammers too soon to get a knock at the moving pictures. The bereaved people who respect the period of mourning would not go to any picture show during that time; and when that period has passed the pictures are out of date. Wherein, then, lies the soundness of the argument? If the advocates of the measure want to be consistent why do they not include all exhibitions of such pictures? This would bring the illustrated newspapers into the matter and not put all the fight on the shoulders of the moving picture man, who now has his full share of trouble. It is not likely, however, that he will spend many sleepless nights over the matter. As a rule, all pictures of fires are a frost as money getters. Locally they may draw a little, but when out of the immediate field the exhibitor finds them valueless. Pictures of fires look so much alike that outside the immediate locality where some feature may be recognized it is hard to convince audiences that they are genuine. Faking has made fire pictures unprofitable. There have been several fake subjects of fires on the market, and we are under the impression that the film depicting this school fire where 170 poor, helpless children lost their lives owing to the carelessness of the local health and fire department of Collinwood, is also one of those fakes, not imagining for an instant anyone would be so callous and lacking good taste as to actually photograph for exhibition such a horror for the sake of a few paltry dollars to be gained by exhibiting such gruesome details. On another page we print the sentiments of the authorities in Sandusky, O. The mayor of Youngstown, O., is reported as being in favor of their exhibition. Our own humble opinion is that morbid displays of any kind should not be tolerated. It was bad enough to read about this scene, without having it more vividly portrayed. If any good could result from these pictures by bringing before the local boards the necessity for better school buildings, they might be justified. But even then the exhibitions should be given in private sessions of those bodies, and only adults be allowed to witness them.

Edison vs. Kleine Optical Co.

On another page we publish in full the bill of complaint entered by Edison Manufacturing Company and Kleine Optical Company's answer thereto. The whole will prove very interesting reading in view of the existing strained situation. Of course this does not settle the case; we must wait until the courts have had the pro and con before them, and have rendered their decision thereon. When this will be reached it is difficult to say, because whichever side wins, it will be taken to the higher courts on appeal and may last for another five or six years. In the meantime, what about the poor renter who has signed away his liberty?

Our Visits.

Were it not for the uniform photographic quality we would imagine that there were two firms trading as Pathe Freres, there being such wide difference at time between the quality of the subject or plot. Among their latest issues have been some remarkably clever and interesting films, but we have received several letters complaining of one subject—"The Sacrifice." Very interesting is "The Champagne Industry." "Modern Sculptors" is exceedingly clever and keeps the audience guessing. "The Black Princess" is a pretentious production that should have a long run.

By the way, why can not a specially good film have a long run the same as a good play? We are certain that such a film as "The Cowboy and the Schoolmarm" would draw for some time, judging from the applause it received when shown to crowded houses at Keith's last week. We never saw an audience so affected by a picture show as when the cowboy on the gallop picks up and rescues the kidnapped school teacher. "It is as good as a circus," was remarked on all sides.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER VII.—THE SPOT.

The spot should be perfectly round, clear, brilliant white, and should be just as small as possible and cover the picture opening with white light. If you don't get a good picture with this kind of spot there is something wrong with your shutter or lenses. Remember that all light that does not enter the picture opening is light wasted. In other words, the smaller the spot the greater percentage of the available light you are concentrating on the film and, therefore, the clearer picture will be thrown on the screen. But this must not be overdone, else you will have bad light in the corners. The spot edges are composed of the color spectrum—orange, purple, etc.—only its center being clear white, and if the spot be *too* small these colors will enter the picture opening at its corners. Don't be satisfied with yellow light; it should be clear, brilliant white and anything less will not project the best picture. Yellow light may be the result of several causes; too hard carbons or too weak current being most frequently responsible. But whatever the reason it may be removed and it is up to you to do it, Mr. Operator. Get a white spot and then keep it as small as possible and get a clear white picture. With direct current when the spot shows a deep purple ring, especially at the top, lamp needs trimming. If spot shows oblong with axis on an angle your carbons are out of line sidewise and should be lined at once, since you will not get the best light until they are. Carbons out of line sidewise are likely to "sputter" considerably. Many inexperienced operators make the fatal mistake of continually monkeying with the lamp. The light don't suit them and they make a change and then immediately make another and another, etc. Result—they never have good light. Remember this: practically all available light comes from the carbon craters and when a change is made the current must have time to burn the result into the carbon by re-forming the crater before you can tell just what it is going to be anyhow. Don't twist one screw and then, before waiting long enough to see what the result will be when the current has adjusted itself, twist another. Wait a little and give things a chance and maybe you'll surprise yourself by getting really good light some of these days. Another thing: learn to adjust your lamp while *watching the picture.* The really good operator never takes his eye off the picture while it is running. He can tell from his picture just what adjustment of the lamp is required and his practiced hand will make it without aid of the eye. It is the picture that "talks" and you should learn to read the whole story there. In fact, you *must* learn it if you ever wish to be classed as A1 in your business.

THE MACHINE.

A machine should, to receive your approval, possess the following points of excellence: (*a*) Does it give a flickering picture at normal speed? (*b*) What percentage of light is cut off by the shutter? (*c*) Is it constructed of good material, in workmanlike manner and well supplied with oil holes? (*d*) Are its parts easy of adjustment and removal for replacement? (*e*) Are parts used by operator (frameup lever, gate latch, etc) handily arranged for quick manipulation? (*f*) Does it run smoothly and with little noise? (*g*) Are its lenses of good quality and right for your work?—cheap lenses are dear at any price or even as a gift. Always keep your machine well oiled (see oils) and in *perfect adjustment;* but remember that one drop of oil is plenty for any motion picture machine bearing, and two is one too many. The extra amount will only be thrown off, creating a mess and possibly injuring the film. The first thing an operator should do on going on duty is thoroughly clean and oil the machine, examining closely to see there is no lost motion, particularly in the star movement. Even slightly worn bearings should be replaced at once, since all lost motion will inevitably show up on the curtain.

Run the star just as close as it will work without undue friction, yet at the same time work perfectly free. This adjustment is of prime importance and should be made very carefully. The star acts about 1,056 times a minute at normal speed or about seventeen and one-half times a second, so that you may readily see the adjustment must be *right*—not "nearly right," but *right.* This high speed serves to exaggerate every particle of lost motion, while at the same time it prohibits absolutely the least bit of friction or binding. In making this adjustment be very careful that you turn both eccentric bushings exactly the same, else you will soon have the intermittent and cam shafts out of line with each other. This will cause both star and cam to wear on a bevel and will soon ruin them. Test these shafts occasionally with an inside calliper and see that they are in perfect line with each other. In putting in a new pair of bushings (never put in one new bushing without the other one on that shaft is renewed at the same time) be careful to get the cam and intermittent shafts in perfect line with each other. In threading the machines form a habit of invariably running the finger around the inside of picture opening to remove any dust. A grain of dust, the size of the head of a pin, will look like a cobblestone on the curtain. Before threading, set the frame-up lever either clear up or down. This gives the entire range of adjustment and is better than the intermediate position. The gate tension springs are to stop the film instantly, and hold it without vibration, the instant the star stops. These springs control only the short strip of film immediately behind the gate which, by reason of the loop, is too all intents and purposes detached, for the time being, from the rest of the film. No more pressure should be given these springs than will accomplish the above-named purpose, since too much spring tension wears the plate, film, springs, and, in fact, the whole driving gear, very fast as well as causing the machine to run hard. Many operators commit the grave fault of carrying too tight a tension in order to hold the lost motion out of star movement. A tight tension will, of course, do this to a considerable extent, but the practice is pernicious in every way. If you are too lazy to adjust yoor machine properly, or don't know how to do it, quit and get a position hoeing potatoes, or fanning the fat lady in the sideshow, but don't attempt to compel the tension springs to perform an office the maker never intended they should, to the detriment of the whole machine and the show as well.

Don't be eternally tinkering with your machine. If you have it adjusted and it is working nicely *let it alone,* and when you do make a change be sure you know just what it is you want, and then take time and do the job thoroughly and well. A pint of knowledge mixed with an equal amount of common sense is the most valuable prescription an operator can have and a full jug of it should be kept handy at all times—dose: a swallow before every show.

CONDENSERS AND LENSES NEXT WEEK.

EDISON MANUFACTURING COMPANY
vs.
KLEINE OPTICAL COMPANY
and
GEORGE KLEINE.

Answer to the Complaint of the Edison Manufacturing Company Charging Infringement of Their Film Patent.

On March 6, 1908, the Edison Manufacturing Company entered two suits in the United States Circuit Court, Northern District of Illinois, Eastern Division, one against Kleine Optical Company and the other against George Kleine, for infringement of their reissued letters patent No. 12,192, covering films.

The answers were made returnable Monday, April 6, 1908.

As there is a great deal of interest in the trade in this controversy, and because the main points contained in the Edison bills of complaint have received wide publicity, we reproduce herewith the Edison bill of complaint and the Kleine Optical Company's answer as submitted to the Court.

UNITED STATES CIRCUIT COURT,
Northern District of Illinois,
Eastern Division.

EDISON MANUFACTURING COMPANY,
Complainant,
vs.
In Equity.
KLEINE OPTICAL COMPANY,
Defendant.

BILL OF COMPLAINT ENTERED BY EDISON MANUFACTURING COMPANY, MARCH 6, 1908.

To the Honorable the Judges of the Circuit Court of the United States, for the Nortbern District of Illnois, Eastern Division.

Edison Manufacturing Company, a corporation organized and existing under and by virtue of the laws of the State of New Jersey, and having its principal place of business at West Orange, in the said State, bring this its bill of complaint against Kleine Optical Company, a corporation organized and existing under and by virtue of the laws of the State of Illinois and a citizen of said State, hereinafter referred to as said defendant, and having a regular and established place of business in the City of Chicago, within this District, whereiu the acts of infringement hereinafter complained of were committed.

And thereupon your orator complains and says:

1. That beretofore and before tbe 24th day of August, 1891, Thomas A. Edison, being then, as now, a resident of Llewellyn Park, in the State of New Jersey, and a citizen of said State, was the original, first and sole inventor of a certain new and useful improvement in kinetographic cameras, fully described in letters patent hereinafter mentioned, and which had not been known or used by others in this country, nor patented or described in any printed publication in this or any foreign country, before his invention thereof, and had not, prior to his application for patent therefor, as hereinafter mentioned, been in public use or on sale in this country for more than two years and had not been abandoned.

2. That said Thomas A. Edison, being so as aforesaid the first inventor and discoverer of said apparatus, on the 24th day of of August, 1891, made application in writing to the Commissioner of Patents of the United States for the grant of letters patent therefor and paid into the Treasury of the United States the fees required by law, and then and there fully and in all respects complied with all the necessary conditions and requirements of the statutes of the United States in such case made and provided. And thereupon, after due examination having been made by the Commissioner of Patents as to the novelty and utility of the said invention as provided by law, the Commissioner of Patents caused to be issued to him letters patent in due form of law, under the seal of the Patent Office of the United States, signed by the Secretary of the Interior and countersigned by the Commissioner of Patents, and bearing date the 31st day of August, 1897, and numbered 589,168; and that the said letters patent did grant unto Thomas A. Edison and unto his heirs and assigns, for the term of seventeen years from the date thereof, the exclusive right to make, use and vend the said invention throughout the United States and the Territories thereof.

3. That the said letters patent were inoperative or invalid by reason of a defective or insufficient specification, or by reason of said Thomas A. Edison claiming as his own invention or discovery more than he had a right to claim as new, and that the error arose through inadvertence, accident or mistake, and without any fraudulent or deceptive intention; and that he, therefore, duly made applications for the reissue of said letters patent in two divisions, and surrendered said letters patent and paid the fees required by law, and in all other respects duly complied with the requirements of the statute of the United States in that case made and provided, whereupon the Commissioner of Patents, on the 30th day of September, 1902, caused new reissue letters patent for the invention disclosed in said original letters patent No. 589,168, in accordance with corrected specifications, to be issued to him in two divisions, in due form of law, each signed by the Commissioner of Patents and each bearing date on the last named day and numbered 12,037 and 12,038, respectively, for the unexpired part of the term of said original letters patent, the first of said reissue letters patent covering the camera for producing motion pictures, and the second of said reissue letters patent covering the motion picture films so obtained and having photographs arranged thereon.

4. That the said reissue letters patent No. 12,038 were inoperative or invalid by reason of a defective or insufficient specification, or by reason of said Thomas A. Edison claiming as his own invention or discovery more than he had a right to claim as new, and that the error arose from inadvertence, accident or mistake, and without any fraudulent or deceptive intention; and that he, therefore, duly surrendered said reissue letters patent to the Commissioner of Patents, and having made due application therefor, and having by amendment corrected the defects and insufficiencies of the specification and claims of said letters patent, and having paid the fees prescribed by law, and having in all other respects complied with the requirements of the statutes of the United States in such case made and provided, did, on the 12th day of January, 1904, obtain new amended letters patent, being reissue letters patent, for the same invention, for the unexpired part of the term of said original letters patent.

No. 589,168, which were numbered reissue 12,192, and were issued in due form of law to said Thomas A. Edison under the seal of the Patent Office of the United States, signed by the Commissioner of Patents and bearing date the day and year last aforesaid as by the last mentioned reissue letters patent, or a duly authenticated copy thereof, ready in court to be produced will more fully and at large appear; a patent office copy of the same being herewith filed and marked Exhibit A.

5. That on or about the 16th day of November, 1907, the said Thomas A. Edison, by an instrument in writing bearing that date, duly signed and delivered and recorded in the United States Patent Office on the 18th day of November, 1907, did sell, assign and transfer unto your orator, its successors and assigns, the entire right, title and interest in and to the aforesaid reissue letters patent No. 12,192, dated the 12th day of January, 1904, and the improvements covered thereby, and the right to sue and recover for past infringement of the said reissue letters patent as by said assignment or a duly certified copy thereof ready here in court to be produced, will more fully and at large appear.

6. That tbe said patented improvements are of great utility and have been introduced into extensive public use by said Thomas A. Edison and by your orator, and tbat your orator has invested and expended large sums of money, and has been to great trouble and expense in and about said improvements in introducing the same into public use, and your orator believes that it will receive large gains and profits therefrom if infringement by said defendant and its confederates be prevented.

7. That all of the principal manufacturers of moving picture films in the United States, believing the said letters patent to be good and valid and acknowledging and acquiescing in the validity thereof, have taken out licenses under the said reissue letters patent No. 12,192, and have paid and have agreed hereafter to pay therefor large sums of money to your orator, and that, unless infringement by said defendant he prevented, your orator's said licensees will be induced to abrogate their said license agreements, whereby your orator will be greatly damaged and deprived of large gains and profits.

8. That your orator and all persons making, under authority of your orator, kinetoscopic films employing, embodying, operating or made in accordance with the invention described and claimed in the said reissue letters patent No. 12,192, aforesaid, have, since the issuing thereof, given notice to the public that the same are patented either by fixing thereon the word "patented," together with the day and year in which the said reissue letters patent No. 12,192 were granted, or by fixing to the package, wherein one or more of such films are enclosed, a label containing the like notice.

9. That the said defendant, well knowing the premises and the rights secured to your orator as aforesaid, but contriving to injure it and to deprive it of the benefits and advantages which might and otherwise would accrue unto it from the said invention, after the grant of said reissue letters patent No. 12,192 and before the commencement of this suit, as your orator is informed and believes, and therefore avers, within this district and elsewhere in the United States, without the license or allowance and against the protest of your orator and in violation of its rights, did unlawfully and wrongfully make, use and sell, and cause to be made, used and sold, and that said defendant is now making, using and selling, and causing to be made, used and sold within this district and elsewbere within the United States, kinetoscopic films, employing and containing the invention set forth in said reissue letters patent No. 12192; that it still continues so to do, and that said defendant is threatening to continue the aforesaid unlawful acts to a large extent, all in defiance of the rights secured to your orator as aforesaid and to its great and irreparable loss and injury and by which is has been and still is being deprived of great gains and profits which it might and otherwise would have obtained, but which have been received and enjoyed by the said defendant through its said unlawful acts and doings. And your orator further shows that as to how many kinetoscopic films by the said defendant as aforesaid unlawfully made or used or sold, and as to the extent of the gains and profits received and enjoyed by it from such unlawful making or using or selling, your orator is ignorant and prays a discovery thereof.

And your orator therefore prays as follows:

1. That the said defendant may be required by a decree of this Honorable Court to account for and pay over to your orator such gains and profits as have accrued or arisen or been earned or received by the said defendant by reason of its said unlawful doings, and all such gains and profits as would have accrued to your orator but for the unlawful doings of said defendant, and all damages your orator has sustained thereby, and that the court may assess said profits and damages and may increase the damages to a sum not exceeding three times the amount thereof.

2. That the said defendant and its associates, officers, attorneys, servants, clerks, agents and workmen may be perpetually enjoined and restrained, by writ of injunction issuing out of and under the seal of this Honorable Court from directly or indirectly making or causing to be made, using or causing to be used, selling or causing to be sold, any apparatus, articles, or devices embodying or constructed or operating in accordance with the inventions and improvements set forth in the said reissue letters patent numbered 12,192 or from infringing upon or violating the said reissue letters patent in any way whatsoever.

3. That your Honors will grant unto your orator a preliminary injunction issuing out of and under the seal of this Honorable Court, enjoining and restraining the said defendant and its associates, officers, attorneys, servants, clerks, agents and workmen, to the same purpose, tenor and effect as hereinbefore prayed for with regard to the said perpetual injunction.

4. That the said defendant may be decreed to pay the costs of this suit, and

5. That your orator may have such other and further relief as the equity of the case may require.

To the end, therefor, that the said defendant may, if it can, show why your orator should not have the relief prayed for, and may full, true and direct answer make, but not under oath (answer under oath being hereby expressly waived), according to the best and utmost of its knowledge, remembrance and belief, to the several matters hereinbefore averred and set forth, as fully and particularly as if the same were repeated, paragraph by paragraph, and the said defendant specifically interrogated, may it please your Honors to grant unto your orator a writ of subpoena and respondendum, issuing out of and under the seal of this Honorable Court, directed to Kleine Optical Company, commanding it to appear and make answer to this bill of complaint, and to perform and abide by such orders and decrees herein as to this court may seem just.

And your orator will ever pray, etc.

EDISON MANUFACTURING COMPANY.
By Alphons Westee,
Secretary.

OFFIELD, TOWLE & LINTHICUM,
Solicitors for Complainant.
FRANK L. DYER,
Of Counsel.

State of New Jersey, } ss.:
County of Essex, }

Alphons Westee, being duly sworn, deposes and says that he is Secretary of the Edison Manufacturing Company, the complainant named in the foregoing bill of complaint; that he has read such bill of complaint and knows the contents thereof to be true, save as to those matters as are therein stated to be alleged upon information and belief, and as to those matters he believes it to be true; that the reason why this verification is not made by the complainant personally is because it is a corporation.

ALPHONS WESTEE.

Subscribed and sworn to before me this 4th day of March, 1908.

H. H. DYKE,
Notary Public, State of New Jersey.
[Seal] My Commission explres May, 1912.

(Endorsed) Filed March 6, 1908, H. S. Stoddard, Clerk.

THE ANSWER OF KLEINE OPTICAL COMPANY, DEFENDANT, TO THE BILL OF COMPLAINT OF EDISON MANUFACTURING COMPANY, COMPLAINANT.

This defendant, now and at all times hereafter, saving aud reserving to itself all and all manner of benefit and advantage of exception which can or may be had or taken to the manifold errors, uncertainties, imperfections and insufficieucies of the bill of complaint, as answer thereto, or to so much thereof as it is advised it is material or necessary to make answer unto, answering, says:

I. This defendant admits that it is a corporation organized and existing under and by virtue of the laws of the State of Illinois and having a regular and established place of business in the City of Chicago, in said State, and within the Northern District of Illinois, Eastern Division.

II. The defendant has no knowledge or information sufficient to form a belief as to whether the complainant ever was or is a corporation organized and existing under and by virtue of the laws of the State of New Jersey, or having its principal place of business at West Orange, in the said State, aud leaves complainant to make such proof thereof as it may be advised is material or necessary.

III. This defendant admits that letters patent of the United States for alleged new and useful improvements in Kinetographic Cameras were issued to Thomas A. Edison, bearing date the 31st day of August, 1897, and nuuibered 589,168; but denies, in manner more specifically hereinafter set forth, that the said Thomas A. Edison was the first, original and sole inventor of the said alleged new and useful improvement in Kinetographic Cameras described and claimed iu the said letters patent; and denies that the said alleged improvement had not been known or used by others in this country, nor patented or described in any printed publication in this or any foreign country, before his invention thereof, and denies that the said alleged improvement had not been in public use or on sale in this country for more than two years prior to his application for the said letters patent, and denies that the said alleged improvement had not been abandoned by the said Edison.

IV. This defendant, further answeriug, denies that in making the said applicatiou for said letters patent the said Thomaa A. Edison complied with all the necessary couditions and requirements of the Statutes of the United States in such cases made and provided, and denies that the said letters patent were executed in due form of law, as alleged in the said bill.

V. This defendant, further answering, admits that the said letters patent were surrendered to the Commissloner of Patents, and that reissued letters patent No. 12,038 were issued to the said complalnant on the 30th day of September, 1902, as alleged in the bill of complalnt; but denies that the said letters patent No. 589,168 were inoperative or invalid hy reason of a defective or insufficient specification, and denies that the alleged error, whether of inoperativeness and insufficiency of the specification or of claiming as his own invention or discovery more than he had a right to claim as new, arose from inadvertence, accident or mistake and without any fraudulent or deceptive intention; and denies that the said Edison, by said reissue, corrected the defects and iusufficiencies of the specification and claim of the aaid letters patent, and denies that the said Edison, in making the said applicatlon for reissued letters patent, complied with the requirements of the Statutes of the United States iu sucb cases made and provided; and denies that said reissued letters patent No. 12,038 were for the same invention as the said origiual letters patent, and that they were issued iu due form of law.

VI. This defendant, further answering, admits that the said reissued letters patent No. 12,038 were surrendered to the Commissioner of Patents, aud that reissued letters patent No. 12,192 were issued to the said Thomas A. Edison: but denies that the said reissued letters patent No. 12,038 were inoperative or invalid by reasou of a defective or insufficient speeificatiou, or by reason of the said patentee claiming as his own invention or discovery more than he had a right to claim as new, and that the alleged error arose from inadvertence, accident or mistake, and without any fraudulent or deceptive iutention, and denies that the said application hy amendment corrected the defects and insufficiencies of the specification and claims of the said reissued letters patent No. 12,038; and denies that tbe said application complied with the requirements of the Statutes of the United States in such cases made and provided; and denies that the said reissued letters patent No. 12,192 were for the same invention as said original letters patent No. 589,168, or for the same invention as said reissued letters patent No. 12,038; and denies that the said reissued letters patent No. 12,192 were issued in due form of law as alleged in the said bill of complaint.

VII. This defendaut, further answering, says that it has no knowledge or information other than that set forth in the said bill of complaint, whether or not the said Thomas A. Edisou, by an instrument in writing, duly executed, delivered and recorded iu the United States Patent Office, assigned and transferred to the complainant the entire right, title and interest in and to the aforesaid reissued letters patent No. 12,192, and the alleged improvements covered thereby, and requires strict proof of such alleged assignment and transfer.

VIII. This defendant, further answering, denies that the said alleged improvements of the reissued patent No. 12,192 are of great utility, and that they have been introduced into extensive public use hy the said complainant, and denies that the complainant has been to great trouble and expense in and about said alleged improvements in introducing the same into public use, and denies that it will be deprived of large or any gains or profits therefrom hy any unlawful act of the defendant.

IX. This defendant, further answering, denies that all of the principal manufacturers of moving picture films in the United States, believing the said reissued letters patent to he good and valid, and acknowledging and acquieacing in the validity thereof, have taken out licenses under the said reissued letters patent and paid, or agreed hercafter to pay therefor, large or any sums of money to the complainant, and denies that the complainant will be damaged and deprived of large or any gains and profits hy any unlawful act of the defendant, either by reason of the abrogation of such alleged licenses or otherwise.

X. This defendant, further answering, denies that the said complainant and all persons making under its authority Kinetoscopic films employing, embodying, operating or made in accordauce with the said reissued letters patent No. 12,192, have, since the issuing thereof, given notice to the public that the same are patented by affixing thereto the word "Patented," together with the day and year in which the said reissued letters patent were granted, or that such notice has been given to the public by any other means.

XI. This defendant, further answering, denies that it has violated any rights of the complainant, or that it has contrived to injure the said complainant, or to deprive it of any benefits or advantages which might have accrued to it from said alleged invention, after the grant of the said reissued letters patent No. 12,192, and before the commencement of this suit, or at any other time; and denies that it has, without license or allowance or against the protest of the said complainant or in violation of its rights, within the Northern District of Illinois, Eastern Division, or elsewhere within the United States, unlawfully or wrongfully made, used or sold, or caused to be made, used or sold, and that it is now making, using or selliug, or causing to be made, used or sold the alleged invention set forth in said reissued letters patent No. 12,192, or devices employing or containing the saue; and denies that it still continues so to do, and that it is threatening to continue the said alleged unlawful acts to a large extent or to any extent whatsoever iu defiance of any rights of the said complainaut, and denies that the said complalnant has suffered or is in any danger of suffering great and irreparable loss and injury, or any loss and injury whatsoever by the acts of this defendant; and denies that the complainant has been, or is now being deprived by any acts of this defeudant of any gains or profits which it might and otherwise would have obtained; and denies that any gains or profits have been received and enjoyed by this defendant to the injury of the complainant through any unlawful acts or doings by the defendant; and denies that it has ever unlawfully made, used or sold any Kinetoscopic films in violation of any rights of the complainant, or received or enjoyed any gains or profits therefroin, and therefore denies that the complainant is entitled to the discovery prayed for in the hill of complaint.

XII. This defendant, further answering on information and belief, says that the true date of the application for said original letters patent No. 589,168, for the alleged invention or inventions which purport to be covered by the said letters patent, was April 18, 1896, and that the said original letters patent and the said reissued letters pateut No. 12,192 were and are void by reason of the puhlic nse and sale by the said Thomaa A. Edison and bis vendees of the said alleged invention or inventions claimed in said letters patent and in said reissued letters patent for more than two yeara prior to the date of his said application for original letters patent No. 589,168.

XIII. This defendant, further answering on information and belief, says that the said Thomas A. Edison, by reason of the proceedings in the United States Patent Office in connection with the said original application and his acquiescence therein, abandoned the said alleged invention or inventions described and claimed in said letters patent, and is now estopped from denying the said abandonment and from asserting any exclusive rigbts under the said reissued letters patent.

XIV. This defendant, further answering on information and belief, says that reissued letters patent No. 12,192 are invalid and void because the same were secured by fraud and in violation of the rules of the Patent Office and the laws of the United States in such cases made and provided.

XV. And this defendant, further answering on information and belief, says that the said reissued letters patent in suit are void and of no effect because the alleged invention described and claimed therein, or substantial and material parts thereof, had been patented and described in certain letters patent and printed publications prior to the alleged invention or discovery thereof hy the said Thomas A. Edison, to wit:

UNITED STATES LETTERS PATENT.

	18,545,	November 3, 1857, to G. P. Gordon.
	31,357,	February 6, 1861, to Coleman Sellers.
	36,395,	September 9, 1862, to Dayton & Kelly.
	64,117,	April 23, 1867, to William E. Lincoln.
	93,594,	August 12, 1869, to O. B. Brown.
	133,394,	November 26, 1872, to C. A. Waterbury.
	212,865,	March 4, 1879, to E. J. Muybridge.
Reissue	9,960,	December 6, 1881, to Edward J. Muybridge.
	284,073,	August 28, 1883, to R. Schlotterhoss.
	317,049,	May 5, 1885, to Walker & Eastman.
	353,312,	November 30, 1886, to W. N. Kelly.
	376,247,	January 10, 1888, to A. Le Prince.
	387,500,	August 7, 1888, to D. I. Eckerson.
	390,396,	October 2, 1888, to E. T. Potter.
	433,776,	August 5, 1890, to D. I. Eckerson.
	452,966,	May 26, 1891, to W. Donisthorpe et al.
	259,950,	June 20, 1882, to H. Van Hoevenhergh.
	279,875,	June 19, 1883, to E. J. Muybridge.
	478,663,	July 12, 1892, to J. Urie, Jr.
	491,993,	February 21, 1893, to Thomas A. Edison.
	525,439,	September 4, 1894, to J. E. Blackmore.
	525,991,	September 11, 1894, to Max Meyer.
	528,140,	October 30, 1894, to J. E. Blackmore.
	540,545,	June 4, 1895, to R. D. Gray.
	544,480,	August 13, 1895, to George Demeny.
	546,093,	September 10, 1895, to O. A. Eames.
	553,369,	January 21, 1896, to L. P. Thompson.
	560,424,	May 19, 1896, to A. N. Petit.
	560,800,	May 26, 1896, to C. F. Jenkins.
	579,882,	March 30, 1897, to A. & L. Lumiere.

BRITISH LETTERS PATENT.

No.	2,005,	dated June 8, 1874, to Henry Martin Nicholls.
No.	4,344,	dated November 9, 1876, to W. Donisthorpe.
No.	4,244,	dated November 13, 1877, to Charles Emile Reynaud.
No.	10,770,	dated August 23, 1886, to J. Urie.
No.	2,295,	dated February 8, 1889, to Charles Emile Reynaud.
No.	10,131,	dated June 21, 1889, to W. F. Greene & M. Evans.
No.	4,707,	dated March 26, 1890, to F. H. Varley.
No.	12,794,	dated June 30, 1893, to George Demeny.
No.	24,457,	dated December 19, 1893, to George Demeny.
No.	7,187,	dated April 8, 1895, to B. J. B. Mills.
No.	18,695,	dated August 26, 1895, to Henri Joly.
No.	17,930,	dated September 25, 1895, to W. F. Greene.
No.	537,	dated February 22, 1860, to P. H. Desvignes.
No.	1,260,	dated May 22, 1860, to W. T. Shaw.
No.	925,	dated March 16, 1868, to Charles B. Linnett.
No.	1,443,	dated May 2, 1868, to J. H. Johnson.
No.	423,	dated January 10, 1888, to L. A. A. Le Prince.
No.	12,921,	dated August 15, 1889, to Donisthrope & Crofts.
No.	1,647,	dated April 27, 1887, to W. B. Woodbury.
No.	504,	dated January 10, 1889, to C. N. Morris.
No.	16,785,	dated November 19, 1888, to W. P. Adams.

No. 3,730, dated March 8, 1890, to Mortimer Evans.
No. 1,139, dated ————, 1854, to Speucer & Melhuish.
No. 2,063, dated August 19, 1863, to Bonelli & Cook.

FRENCH LETTERS PATENT.

L. A. DuCox, No. 61976, dated March 1, 1864; and certificate of addition thereto dated December 3, 1864.
R. Schlotterhoss, No. 154,972, dated April 19, 1883.
E. J. Marey, No. 208,617, dated October 3, 1890.
W. Donisthorpe and W. C. Crofts, No. 209,174, dated October 28, 1890.
E. J. Marey, No. 231,209, dated June 29, 1893.
Bouly, No. 219,350, dated February 12, 1892.
G. Demeny, No. 233,337, dated October 10, 1893; and certificate of addition thereto, dated July 27, 1894.
Gossart, No. 238,308, dated May 5, 1894.
Lumiere, No. 245,032, dated February 13, 1895; and certificates of addition thereto, dated March 30, 1895, and May 6, 1895.
Werner, No. 248,254, dated June 18, 1895.
Joly, No. 249,875, dated August 26, 1895.
Charles Emile Reynaud, No. 194,482, dated December 1, 1888.

GERMAN LETTERS PATENT.

No. 26,620, dated April 15, 1883, R. Schlotterhoss.

BELGIAN LETTERS PATENT.

Henry Dumout, No. 11,130, dated July 3, 1861.

PRINTED PUBLICATIONS.

The official publications printed and published by the United States of America, by the Kingdom of Great Britain and Ireland, by the Republic of France and by the Empire of Germany, containing the specifications of the various patents above named, as existing prior to the alleged invention by Edison, of the alleged improvements described and claimed in said reissued letters patent No. 12,192.

An article entitled "Instantaneous Photographs," contained in the "Scientific American Supplement" for May 27, 1882, No. 304, p. 5,328, published at New York in 1882.

An article entitled "The Photographic Gun," contained in the "Scientific American Supplement" for June 10, 1882, No. 336, p. 5,351, published at New York in 1882.

An article entitled "Amateur Photographers," contained in the "Brooklyn Daily Eagle" of June 14, 1888, daily newspaper published at Brooklyn, N. Y.

An article entitled "A Startling Optical Novelty," contained in "The Optical Magic Lantern Journal and Photographic Enlarger" for November 15, 1889, p. 44, published at London, England, in 1889.

An article entitled "Le Fusil Photographique," contained in "La Nature" for April 22, 1882, No. 464, pp. 326, 330, published at Paris, France, in 1882.

An article entitled "Photographic Camera," contained in "The Optical Magic Lantern Journal and Photographic Enlarger" for April 1, 1890, published at London, England, in 1890.

An article entitled "A Machine Camera for Taking Ten Photographs a Second," contained in the "Scientific American Supplement" for April 1, 1890, No. 746, page 11,921, published at New York, N. Y., in 1890.

An article contained in the "Photographic News" for 1890, vol. 34, pages 157-159, published at London, England.

An article entitled "The Bonta Telephone," contained in the "Scientific American" for August 13, 1887, page 102, published in New York, N. Y., in 1887.

An article entitled "La Chrono-Photographie," contained in the "Revue General des Sciences" issue of November 15, 1891, published at Paris, France, in 1891.

An article entitled "L'enseignement par les Jeux," contained in "La Nature," No. 448, of December 31, 1881, pages 71 to 73, published at Paris, France, in 1881.

An article entitled "Le Praxinoscope a Projection," contained in "La Nature" for November 4, 1882, pages 357 and 358, published at Paris, France, in 1882.

An article entitled "Description of a New Optical Instrument Called the 'Stereotrope,'" contained in the "British Association Reports, Proceedings of the Royal Society," vol. II., of 1860, pages 70 to 73, published at London, England, in 1860.

An article entitled "Muybridge's Zoogyroscope," contained in the "Scientific American," vol. XLII., No. 23, June 5, 1880, page 353, published at New York, N. Y., June 5, 1880.

An article entitled "The Electric Tachyscope," contained in the "Scientific American," vol. LXI., No. 20, September 16, 1889, pages 303 and 310, published at New York, N. Y., in 1889.

An article entitled "The Zootrope," contained in the "Scientific American Supplement," vol. VIII., No. 188, August 9, 1879, page 2991, published at New York, N. Y., in 1879.

An article entitled "The Attitude of Animals in Motion," contained in the "Scientific American Supplement," vol. XIV., No. 343, July 29, 1882, pages 5,469 and 5,470, published at New York, N. Y., in 1882.

An article entitled "Mr. Muybridge's Pictures of Animals in Motion," contained in the "Scientific American Supplement," vol. XIII., No. 317, January 28, 1882, published at New York, N. Y., in 1882.

An article entitled "Locomotion in Water, Studied by Photography," contained in the "Scientific American Supplement," vol. XXXI., No. 784, January 10, 1891, published at New York, N. Y., in 1891.

An article entitled "Anschutz's Motion Pictures and the Stroboscopic Disk," contained in the "Philadelphia Photographer," vol. XXIV., of 1887, pages 328 to 330, published at New York, N. Y., in 1887.

An article contained in the "Scientific American Supplement," vol. XIII., No. 336, for June 10, 1882, pages 5,331 and 5,332, published at New York, N. Y., in 1882.

An article contained in the same publication, vol. XXIII., No. 579, for February 5, 1887, pages 9,243 to 9,246, inclusive.

An article contained in the same publication, vol. XXIII., No. 580, for February 12, 1887, pages 9,258 to 9,260, inclusive.

An article contained in the same publication, vol. XXXI., No. 784, for January 10, 1891, pages 12,532 to 12,533, inclusive.

An article contained in the "Scientific American," vol. LVII., No. 7, for August 13, 1887, pages 102 and 103, published at New York, N. Y., in 1887.

An article contained in "Comptes Rendus," vol. 94, of 1882, pages 909 to 911, inclusive, published at Paris, France, in 1882.

An article contained in the same publication, vol. 107, October 15, 1888, pages 607 to 609, inclusive.

An article contained in the same publication, vol. 107, for October 29, 1888, pages 677 and 678.

An article contained in the same publication, vol. 111, for November 3, 1890, pages 626 to 629, inclusive.

An article contained in Wilson's "Quarter Century in Photography," page 493, published at New York, N. Y., in 1887.

XVI. This defendant, further answering on information and belief, says that said reissued letters patent No. 12,192 are void and of no force and effect for the reason that the said Edison was not the original or first inventor or discoverer of the alleged improvement therein described and claimed, or of any substantial and material parts thereof, and that the same was known to and used by others prior to any invention thereof by said Edison as follows, to wit:

At San Francisco, Cal., Brooklyn, N. Y., and elsewhere within the United States, by Edward J. Muybridge, who resides at San Francisco, Cal.

At Brooklyn, N. Y., and elsewhere within the United States, by W. G. Levison, who resides at Brooklyn, N. Y.

At Orange, N. J., and elsewhere within the United States, by William K. L. Dickson, who is now residing at London, England.

At Philadelphia, Pa., and elsewhere within the United States, by James W. Bouta, who resides at Philadelphia, Pa.; and others whose names and addresses are not now known to this defendant, but which this defendant prays leave to set up by an amendment to this answer when it shall have ascertained the same.

XVII. This defendant, further answering on information and belief, says that said reissued letters patent No. 12,192 are void and of no force and effect because the alleged improvement attempted to be patented thereby did not, at the date of the said reissued letters patent, or at the date of the said original letters patent, or at the date of the said alleged invention thereof by the said Edison, involve or require invention; that in view of the state of the art as it existed at that time it did not require the exercise of inventive faculty to devise and produce the devices described and claimed in said reissued letters patent, but merely the exercise of mechanical skill; and that the said reissued letters patent did not produce any new and useful result not already known to others and already in common use by others skilled in the art of photographing and reproducing representations of objects in motion.

XVIII. This defendant, further answering on information and belief, says that the reissued letters patent here in suit are invalid for the reason that the same were unduly, unlawfully and fraudulently expanded and brondened during the proceedings in the Patent Office for the said reissue, the said Thomas A. Edison claiming in said reissued letters patent more than he was entitled to claim, and claiming an invention which was not included in the said original letters patent, the said reissued letters patent being unlawfully and unduly expanded and broadened during the said proceedings in the Patent Office with the object of covering improvements made by others subsequent to the date of the application for the said original letters patent and developments of the art subsequent to the date of the application for the said original letters patent.

XIX. This defendant, further answering on information and belief, says that for the purpose of deceiving the public the descriptiou and specification filed by the said Edison in the Patent Office in connection with his said application for the reissued letters patent in suit was made to contain less than the whole truth relative to his alleged invention or discovery, and also for the same purpose the said application described and claimed an article of which the said Edison was not the first, original and sole inventor, and that the said reissued letters patent are therefore null and void.

XX. And now this defendant, having fully answered all in singular those portions of the bill of complaint that is material and necessary to answer, denies all and all manner of things in the said bill alleged which are not hereinbefore answered unto; and it prays the same benefit of the several matters and things hereinbefore alleged and set forth, as if by reason thereof it had demurred or had pleaded to the said bill; and it prays to be hence dismissed with its reasonable costs and charges herein most wrongfully sustained.

KLEINE OPTICAL COMPANY,
By George Kleine,
President.

RECTOR, HIBBEN & DAVIS,
Solicitors for Defendant.
KERR, PAGE & COOPER,
Counsel for Defendant.

County of Cook. }
State of Illinois. } ss.:

George Kleine, being duly sworn, deposes and says:

I am President of the Kleine Optical Company, the defendant above named. I have read the foregoing answer and know the contents thereof, and the same is true of my own knowledge, except as to matters and things therein alleged to be stated on information and belief, and as to those I believe it to be true.

(Signed) GEORGE KLEINE.

Subscribed and sworn to before me
this 2nd day of April, 1908.
(Seal) LOUIS B. ERWIN,
Notary Public, Cook County, Illinois.

PICTURE MACHINE PERMITS IN BOSTON, MASS.

At last Saturday's meeting of the Insurance Exchange the Executive Committee recommended the adoption of the following permit and warranties for risks specifically rated with charge for approved moving picture machines.

For risks specifically rated with charge for same.

In consideration of the compliance by the assured with the hereinafter named warranties, permission is hereby given to operate a moving picture machine in the building described in this policy.

The warranties of this permit are as follows:

First—That no claim shall be made for loss or damage to the picture machine, its parts or the films, unless such picture machine or the films are specifically mentioned as included under this policy.

Second—That no additions to or changes in the construction of the booth, or in the installation of the machine, shall be made without notice to, and written consent of, this company endorsed hereon.

Third—That all films, except while in actual use in the machine, or while being rewound, shall be kept in metal boxes specially constructed for the purpose, having tight-fitting covers. Separate boxes to be provided for each film.

Fourth—Smoking to be prohibited in booth.

Chats with the Interviewer.

SAVING ELECTRIC CURRENT.

An interview with Mr. Herbert Miles, of Miles Brothers, on the effect of current-saving devices upon the profits of the moving picture exhibitor.

Question: Mr. Miles, next to your rental department, what do you consider the most important department of your business?

Answer: From the moving picture exhibitor's standpoint, I consider our Rheostatocide department the most important at this particular time.

Question: Why do you say at this particular time?

Answer: Because at this particular time all moving picture exhibitors should be making every effort to save money on their operating expenses.

The reasons for this enforced economy are far-reaching. The public's unceasing demand for better moving picture productions has compelled the manufacturer to spend more and more money in bringing about this result. This, combined with the Edison Company's demand for a royalty under their patents, compelled the manufacturer to charge a higher price for his films; these higher prices necessitated the renting exchanges fixing their schedule rates higher than formerly; in order to offset this, the exhibitor must get an increased patronage, due to better pictures, or he must economize on his operating expenses. If he does not do one of these two, he will certainly see his profits dwindle down, and may have to give up his exhibiting business entirely.

Question: Your statement indicates that you have given this subject considerable study?

Answer: Naturally so, for we have made this our only business for the past ten years.

For the last ten years we have done nothing else but think, dream, eat, walk, talk and sell moving pictures; if you know what that means.

Question: Then you think your Rheostatocide is a great adjunct to the moving picture business?

Answer: Why, man, the only reason every exhibitor in the world using alternating current hasn't one of these machines is due entirely to his ignorance of its existence, or what it will accomplish.

Question: What is the greatest saving your Rheostatocide has ever effected?

Answer: In actual dollars and cents, the difference between $78.00 and $162.00, or a saving of $84.00 in one month.

Question: Where was this?

Answer: At one of the New York theaters owned by the Hub and Comedy Theater Company, which company controls theaters in twelve cities throughout the United States. Here are our bills which the treasurer of the company has given us to use as an advertisement for our Rheostatocide. You will note that in the month of December, of this year, their bill for electric lighting was $162.00 with the direct current. At my personal solicitation, the Hub and Comedy Theater Company had the alternating current put into this house with the result that their February bill was but $78.00; this, you will see, shows a saving of over 50 per cent. on their total lighting expense, or about 65 per cent. on the current used in the machine.

Question: What feature of your machine do you consider most important, next to the great saving it makes?

Answer: One of the principal advantages, now that Summer is approaching, is the elimination of all heat. By actual test in the New York laboratories, there was a difference of nearly three hundred degrees in the heat of the underwriters' approved rheostat and one of our Rheostatocides. This amount of heat makes an operator's room absolutely unbearable for the operators, and throws out an immense amount of heat into the house which requires an extra expense for ventilating fans during the Spring, Summer and early Fall.

Question: On some of your first machines did you not experience some difficulty in eliminating the buzzing noise?

Answer: No, the difficulty was due entirely to those who installed our machines not following our directions closely. They did not screw down the thumb screw securely enough. For this purpose it is necessary to use a pair of pliers, instead of depending upon the hand alone.

Question: There seems to be an impression among many inquirers who have written us that with your Rheostatocide you would require an ordinary rheostat?

Answer: We are at a loss to understand why this impression should be entertained, for our advertisements all distinctly state that with one of our Rheostatocides installed, all expenses for the old style of rheostats, like renewing of coils, terminals, etc., are absolutely eliminated; in fact, all expenses for lugs, blown fuses and numerous other little expenses connected with the use of such high voltage, dependent upon the ordinary resistance, are all done away with.

Question: Do you guarantee that an exhibitor will obtain with one of your Rheostatocides using alternating current, a picture as good as with the direct current?

Answer: We guarantee with our Rheostatocide and alternating current to get a clear white, snappy picture, and a very much better one, in many cases, than with direct current. Our Rheostatocide steadies alternating current to the equal of any direct current.

Question: Is there any other machine now on the market which you consider a rival to your Rheostatocide?

Answer: Positively no.

Question: Your advertising manager seems to have gone out of his way in our last week's issue to rap a certain current saving device. Why was this done?

Answer: So far as I know, I believe this is the first time that we have ever noticed in our department any competitor in any branch of the moving picture business. This might be considered a compliment to the competitor, were it not for the fact that our only reason for doing so was due to this "expert's" methods. He seems to be more of an expert at dictating letters knocking other current saving devices than he is in proving the value of his own. Many of our customers throughout the country send in letters to us received from this "expert" in which he states that the Rheostatocide had been condemned and was not permitted to be used in New York City.

Question: Is there no truth in his statement?

Answer: I am surprised at your asking such a question, when many weeks ago I showed you a letter from the New York Board of Fire Underwriters approving our device, and practically recommending its use. I believe our advertising manager is reproducing this letter in your issue this week.

Question: This being true, it would seem as if you would have some legal action against the "expert"?

Answer: We have instructed our attorney to start a damage suit for $20,000, but inasmuch as there will be little chance of collecting any judgment, about the only thing we can expect to gain by such proceedings is a little cheap advertisement.

Question: Have you started any suits for infringements of your patent rights on your Rheostatocide?

Answer: Yes; three.

Question: Upon what do you base the most of your claim for protection?

Answer: Our patents cover sixteen different claims. These claims are the result of years' experimenting with absolutely every form of choke coil, or other device that could be used for this purpose; naturally, in making up his application for patents, the inventor of the Rheostatocide included every form with which he had experimented, consequently, any form, even though it were different from our Rheostatocide, will be vigorously contested if covered by our original claims.

Question: Why have you refused to allow your patent papers to issue up to this time?

Answer: For the reason that we have applied for the same protection in twelve foreign countries, and do not want our American patents to issue before we have been granted patent rights in these foreign countries.

Question: Have any of these foreign patents been granted?

Answer: Yes.

Question: Are you selling any machines in Europe?

Answer: Shipped two hundred last week, and just closed with one large London concern for the exclusive agency for Great Britain.

Question: I notice you are advertising the Rheostatocide for $75.00, cash with order. What is the meaning of this cut from your original price of $100.00?

Answer: That offer was made only to the first purchaser in each city or town, and was done to secure a quick installation of our machines all over the country before a lot of cheap imitators could get their inferior apparatus installed to the permanent detriment of our Rheostatocide. You know the old adage, that a burned child fears the fire. Wherever one of these inferior machines has been installed it has taken us just twice as long to convince the exhibitor that our machine is all we claim it to be.

Question: Then you have replaced other saving devices with your Rheostatocide?

Answer: In over a hundred cases.

Question: What is the principal fault you found with those you replaced?

Answer: They were, for the most part, the cheapest form of the choke coil, having been constructed by would-be electricians, ambitious operators and others who simply sought to accomplish

results long enough to get the exhibitor's money. After that the apparatus would go to pieces, or fail to give satisfactory results.

Question: We believe you claim your device is indestructible?

Answer: We are willing to guarantee them so.

Question: Why is this?

Answer: One of the secrets of preparing our Rheostatocide for the market consists of the impregnating process, during which the principal parts of the device are subjected to a heat of 320 degrees. Inasmuch as heat is the only thing that could really destroy our device, it being in all other respects perfectly made, you can readily see that our Rheostatocide should last a lifetime and longer.

Question: How do you back up all your guarantees?

Answer: By refunding the purchase price in every case where our machine fails to make good.

Question: Have you ever had to refund, in any case?

Answer: Never.

MR. A. C. BROMHEAD, OF GAUMONT & CO.

From an interview in the Kinematograph Weekly by Mr. Bromhead, who recently spent several weeks in the States.

Without denying that the situation was a serious one, Mr. Bromhead thought that the Biograph Association of Licensees would be able to hold its own. The promptitude with which the Biograph Company and the European makers had come to an arrangement had, he thought, somewhat disconcerted the Edison party. Mr. Bromhead pointed out that apart from the fact that the Edison patent was not a practicable one—the Edison Company themselves using another camera—Edison's' claim that he was the originator of living pictures was an absurd one, a number of patents having been taken out in various countries previous to his application.

All cameras, including that used by Edison, employed the Latham loop patent, and if the Edison Company fulfilled their threat to take action against exhibitors using "unlicensed" films, the Biograph Company would make an effective answer by proceeding against the Edison exhibitors under the Latham patent.

Questioned concerning the action which it was suggested might be taken against the Edison party as a combination in restraint of trade, Mr. Bromhead pointed out that a combination based on a patent was not illegal under the Sherman Anti-Trust Law, so that such action could not succeed.

The rumor that European films were being detained at the Customs House, New York, probably arose, he suggested, from the fact that some firms to whom a large amount of film had been consigned were not financially strong enough to pay the customs dues. As a matter of fact, it was rumored that the Edison party had approached the Customs officials suggesting that the duty on foreign films should be raised to a figure which would in effect make their importation impossible. Any such proposal would have to be approved by Congress, a process which would take some years, if it were successful at all, which was doubtful, general opinion in America at the moment being against a high tariff.

Mr. Bromhead told us that attempts were being made to stir up trouble between the "independents." As an illustration of this it was said that the object of his own visit was the opening of a branch office and the removal of the agency from the Kleine Optical Company, a statement for which, we need hardly say, there was no foundation.

Mr. Bromhead thinks the general conditions of the living picture trade in America most hopeful. The "store" shows are immensely popular, there being 600 in the State of New York alone, while even the smallest town has quite a number. In Rochester, N. Y., for instance, Mr. Bromhead visited six of these places in one night, and although the snow was thick on the ground and the thermoemter was at 22 degrees below zero they were all packed.

Generally speaking, a good picture is shown at these store shows, which give a twenty minutes show for 10 cents (5d) consisting of two artistes, pictures and music. The latter is frequently provided by a kind of "one-man-orchestra"—one man working several instruments.

Mr. Bromhead, however, found the best shows of all in Montreal, Canada.

We asked Mr. Bromhead if he thought the popularity of the 10 or 5 cent theater was a phase of the business which would pass. He replied that to a certain extent he thought the store show would give place to larger halls giving a longer show, on the lines of those in the French towns, but the best of the store shows would be permanent. They gave a good show for the money and one which appealed to people with limited leisure.

Trade Notes

GATE RECEIPTS DONATED TO NEEDY PORT CLINTON FAMILY.

Port Clinton, Ohio.—A poor family by the name of McGowan has just had part of its burden lightened through the kindness and charity of some of Port Clinton's people. Sunday it was announced in all the churches that on Tuesday Mr. Fredericks, of the moving picture show, would give the day's proceeds for the benefit of this family. On Tuesday the good people of the town attended the show, and those who couldn't go bought tickets. At the end of the day's performances the proceeds amounted to $98.60, and enough was added to this to make it an even $100, which was placed in one of the banks to the credit of Mrs. McGowan.

FORT DODGE MEN TO ERECT NEW THEATRE BUILDING.

Fifteen representative business men of the city have formed a stock company for the purpose of erecting a new theater building at Nos. 22 and 24 South Eighth street. The building will be fifty-six feet in length, will have a frontage of fifty feet, and a seating capacity of between 500 and 600.

The structure will be built of concrete blocks, and it is expected work on the same will be started at once, so as to be ready for occupancy within a month. The best of vaudeville and motion pictures will be presented. A meeting of the stockholders was held, E. H. Peschau being elected president; R. M. O'Connell, vice-president; F. C. Minogue, secretary, and C. B. Smeltzer, treasurer.

A NEW PLAYHOUSE FOR PEORIA.

The remarkable and growing popularity of the motion picture show as a means of public entertainment is well demonstrated by the fact that on the first of May the Haymarket and the Olympic, two of the foremost vaudeville theaters of Chicago, are to be given over to this class of entertainment. There has been a growing demand in Peoria for this style of diversion, but up to the present time the picture theater, as known in Chicago, New York and the metropolis of the country, has not been seen here. It has remained for the Lyric Amusement Company to inaugurate the advanced film show in the Distillery City, and with the opening of the new Lyric Theater, at 231 South Adams street, next Saturday, Peorians will have a place to go where the latest motion pictures from the leading film houses of the world will be shown.

THE NEW PLAGIARISM.

Theatrical producers and playwrights seem to have a substantial grievance. The "moving picture" has invaded their province, humbly but effectually. The five-cent theater, it is declared, is taking the fine edge off the appetite of the American public for real plays by sure enough actors.

When a play proves itself successful an imitation of its scenes is recorded in the usual way for the kinetoscope.

Some theaters are so enterprising as too buy the poster lithographs of the original "show," which, it is strenuously maintained, deceives the groundlings into the belief that they are seeing the "real thing." But there is worse than this. "Talking machines" are supplied with the words of the play, and the imitations of pantomime are wiped away. Considering the price of admission, this makes an irresistible compromise or substitute.

The Spreme Court has recently taken a strict position as to the copyright laws dealing with musical disks, which were held not to be an infringement of the composer's or music publisher's rights. It is plain that the laws need amendment, both to extend protection to them and to the playwright and theatrical producers. As to the injustice of the use of the artist's creation and the producer's enterprise without consent and compensation there can be no question. If it is public policy to protect the author from plagiarism under the older forms it is policy to protect him from new forms of invasion.—Chicago Tribune.

FROM GRAVE TO GAY, FROM LIVELY TO SEVERE.

A correspondent writes: "In our town there are three shows. Two of them are running the Passion Play and the other the 'James Boys in Missouri,' described as the most sensational picture ever seen. Surely this is the limit!"

SOME FILMS TOO SPORTY.

Westfield, Mass., March 31.—The introduction of several films of a sporting character into the steropticon exhibition of Tissot's famous pictures of the "Life of Joseph" caused a commotion at the First Congregational Church Sunday evening. There was a large attendance of church people to witness the pictures and they were being greatly appreciated and enjoyed. Suddenly a moving picture of a horse-race flashed on the screen. The film was upside down and at first the people in the audience did not realize what it was. When they grasped the situation there was a murmur of disapproval, and the horse-race came to a speedy finish.

The worst was yet to come, for, just before the finish of the pictures, a cock fight was depicted. This also came to an abrupt ending when the mistake was realized. How the sporting films became mixed with those of a religious nature the picture operator could not determine.

CHILDREN MUST LEAVE THEATER.

The proprietors of the five-cent moving picture shows in Lockport must discharge all children under sixteen years of age whom they are employing, according to the dictum of Police Justice Ernest.

Judge Ernest had his attention called to the fact that girls of tender years were selling tickets, playing the piano, etc., in these shows, and he advised the managers of the State law against this, which provides that children under sixteen shall not enter a theater or amusement place unless accompanied by parents or guardian.

CAMPAIGNING ON THE MOVING PICTURE.

The moving picture shows have gone Republican, or are going Republican in a few weeks. They have instructed for Taft from Maine to Tennessee, and will soon be canvassing in his favor on their many canvass sheets on the various stages.

This was expected. It was like a bomb thrown into the ranks of the American citizen. Of course, they expected the White House to root in Taft's favor; they had a sneaking idea that Kansas would do something out of the ordinary by getting a crush on Taft, and they had a feeling that Oliver-Austin would give him an honorable mention, but when the moving picture fell into the Taft band-wagon they felt like a wall flower in a political ball.—Knoxville (Tenn.) Sentinel.

MICHIGAN TO LICENSE OPERATORS.

For the purpose of better safeguarding the lives of the many patrons of the five-cent moving picture shows in the city of Grand Rapids, an important resolution will be offered in the Council by Alderman Eugene Smith. It provides for the examination of all moving picture machine operators in the city, and will also carry with it provisions for compelling such operators who successfully pass such an examination to pay a stipulated license yearly or monthly.

Alderman Smith purposes to have the operators who fall beneath the ban of his resolution to stand a test before Electrical Inspector George Cotton before they are permitted to enter the operating room of any theater and manipulate the reels of machines which furnish the pictures for such theaters.

"I believe that my resolution is well timed," said Alderman Smith. "It not only will further safeguard the lives of the patrons, especially the women and children, but will reduce the danger of fire and carelessness on the part of negligent or incompetent operators who little realize the number of lives that are dependent upon the successful manipulation of the machine. A flash or ignition of a film through carelessness might cause a panic in any one of the theaters. With a competent operator, who has passed this rigid examination, the danger will be greatly reduced.

"The amount of the license will be left in the hands of the Ordinance Committee, which will draft a measure to cover the provisions recommended in my resolution."

Manager A. J. Gilligham, of the Vaudette Film Exchange, stated that such a measure met with his highest approval. "It will reduce not only the danger to the public from fire but will in a measure protect theater managers from having in their employ incompetent operators who might, in a moment of carelessness or through lack of forethought, cause a fire which would result in a disastrous blaze and probably cost several lives."

STOPS PICTURES OF "MERRY WIDOW."

Henry W. Savage has obtained an injunction from Judge Lacombe, of the United States Circuit Court, restraining the Kalem Company from manufacturing and selling films representing "The Merry Widow," and restraining Miles Bros., Inc., and all other concerns in the Film Trust from using and exhibiting such films.

Mr. Savage, through his attorneys, Fromme Bros., has obtained a number of injunctions restraining managers from producing unauthorized versions of "The Merry Widow" upon the stage, except upon the payment of royalties, but this is the first attempt ever made to restrain a pictorial presentation of an opera or play. The present injunction was obtained largely upon the affidavit of Madison Corey, Mr. Savage's representative.

Mr. Corey say that the Kalem Company has manufactured films 1,000 feet in length, purporting to be a "reproductoin of 'The Merry Widow' as done by an original Viennese cast." This Mr. Corey says is false, the truth being that local actors and actresses gave a performance of "The Merry Widow" before the company's camera without the consent of Mr. Savage. The affidavit states that the Kalem Company arranged with Caroline Froehlich, of Third avenue, for a special performance, at which the photographs were made. The films were sold to Miles Bros., Inc., and others, and have also since been used in moving picture shows in many large cities.

Fromme Bros., in behalf of Mr. Savage, asked for an accounting from the Kalem Company, and that the films controlled by them or Miles Bros., Inc., a member of the trust called the Film Renting Association, be surrendered to the court.

FILMS STOLEN IN PHILADELPHIA.

The Philadelphia police suspect that the burglars who robbed the Electric Theater Supply Company, at No. 47 North Tenth street, of $10,000 worth of moving picture films were inspired by hatred of the new trust which controls the nickel shows throughout the country by reason of its monopoly of the picture supply. The only objection to the theory is that the burglars also made a big haul of fountain pens.

The police believe that the burglars broke into the houses adjoining the picture place in an attempt to cover up the real motive of their crime. But none of the detectives investigating the case has been fooled by the attempts to make it appear as the work of a professional burglar. Many circumstances show that it was the work of bungling amateurs and of men who were thoroughly familiar with the moving picture business and trade conditions.

The Film Service Association refuses to supply films to the show places which use independent products, and the burglars who broke into the Film Exchange yesterday morning stole only trust films, ninety-five rolls, valued at $110 a roll. The burglars, furthermore, selected only the latest films, and scorned 125 other rolls which antedate the enforcement of the Trust rules, and are in free circulation throughout the country.

No attempt was made to force open the cash drawers, nor was a single lens stolen from a glass case in the storeroom. All these circumstances satisfy the detectives that some Trust employee with a grudge has made a bold attempt to enrich himself at the expense of the Trust, and at the same time supply its competitors with ammunition for a few years' hard fighting. As soon as the robbery was discovered a description of all the lost films was sent to every city of importance in the country, and the copyright law will be invoked wherever the stolen films are shown without authority.

Lieutenant Barry, who with Special Policemen Lynch and Mulherin, of the Sixth District, investigated the robbery yesterday, was amazed at the industry and patience of the amateur burglars, who worked with nothing but an auger. With this simple tool the robbers first bored seventeen holes in a door leading from Cuthbert street into the yard of No. 45 North Tenth street. Expert burglars would have drilled only one hole and then sawed out the rest of the wood. But these hardworking robbers drilled another twenty-three holes in the door leading into the rear storeroom of No. 47 North Tenth street. The holes were so close to one another that

they took out a square foot of wood in the door. The burglars then took out the ninety-five film rolls, which weighed about 300 pounds, and must have been taken away in a push-cart or wagon. They made a fine selection of films, as most of those stolen had never yet been shown publicly.

SUSPECTED OF FILM ROBBERY.

On suspicion of being implicated in the theft of several thousand dollars' worth of moving picture films from the Electric Theater Supply Company, at 47 North Tenth street, Russell Johnson, eighteen years old, was held in $500 bail by Magistrate Gallagher, April 1, for a further hearing, to enable the police to get additional witnesses.

THE PICTURE SHOW.

In renewing his subscription to the Moving Picture World Mr. Jack Sands, of the Palace Picture Company, Roseville, Ohio, writes an amusing letter complaining that their patrons have the habit of sitting out two or more shows and wonders if shows in other towns are bothered in the same way. Incidentally he drifts into rhyme, which he dedicates to the waste-basket, but which is so good that we publish it.

MEET ME DOWN AT THE PICTURE SHOW.

Meet me down at the picture show,
That's the place where the crowds do go.
Old and young and short and tall,
Happy and "sassy," one and all.

Only a dime or a nickel a seat,
To listen to songs by singers sweet.
See good pictures and vaudeville,
Forget all your troubles and "laugh to kill."

Don't you know that song is a New York "hit?"
And the moving pictures are really IT.
The picture makers are up to snuff,
They are putting out some "candy-stuff."
Off they go, with an encore loud,
While the curtain drops to a well-pleased crowd.

"What, goin' to stay for another show?"
"Sure Mike, indeed you ought to know!
Get the whole of your money's worth,
If folks do say you 'want the earth.'"

Stay 'till you're tired of vaudeville,
And of songs and pictures you've had your fill.
Don't be a chump and get up too soon
To oblige poor sinners in "standing room."

Then at the restaurant a sandwich eat,
And in parting, ask "Where shall we meet—
At the club, next night?" Bill answers, "No—
Meet me down at the picture show.'"

JACK SANDS, Roseville, Ohio.

THE COLLINWOOD FIRE PICTURES.

Legal Contest Over Their Exhibition in Sandusky, O.

The entire legal machinery of Sandusky, O., was put in motion last week to prevent an attempt to exhibit at the Grand Opera House the pictures of the Collinwood fire horror, an exhibition which the mayor had prohibited.

William Bullock, of Cleveland, manager of the American Amusement Company, producing the pictures, came to make the fight. He had contracted for the theater and he planned to enjoin the mayor and Chief Weingates from interfering with the exhibition.

When the petition was filed Judge Reed declined to issue a restraining order without a hearing. He said he did not wish to be hasty in restraining city officials from doing what they considered to be their duty.

In the petition Mr. Bullock declares that the exhibition is purely historical and moral in tone, not morbid, and will not offend the public sense of decency. He says the pictures are used to illustrate lectures, which are instructive, and says he went to great expense to prepare to give the exhibition here. The authorities, it is alleged, wilfully interfered to stop the show, instructing the police to prevent it being given, and will cause him great injury.

In his argument, Attorney Ramsey reiterated the claim that no gruesome scenes are to be shown. He said the newspapers had printed pictures of the horror, and he considered the exhibition perfectly legal.

Solicitor Fiesinger pointed out that the Grand Opera House has no license. This phase of the question, together with the others raised, is yet to be passed upon.

Solicitor Fiesinger found that the city has no ordinance bearing directly upon the matter, and, under the circumstances, he would not advise that arrests be made. Steps were at once taken, however, to meet the emergency, and a special meeting of the Council was called. At this meeting a resolution was adopted, expressly prohibiting the exhibition, and authorizing the mayor or acting mayor to use the entire police force of the city, if necessary, to enforce the provisions.

Indications were for a clash. Bullock was in conference with Attorneys Ramsey & Williams, and a petition had been prepared to present to Judge Reed. Chief Weingates was prepared, and a copy of the resolution of Council was ready to be served upon Manager Hanson or Bullock. Manager Hanson declared that he was not a party to the controversy, and that it was entirely in Bullock's hands.

The mayor found that the theater license for the Grand had not been paid, although it was due January 1. The police were accordingly instructed to permit no show or exhibition to be given without a license, and it was certain that arrests would be made if an attempt were made to put on the show. In fact, affidavits were in readiness.

At the same time Mayor Molter took up with Solicitor Fiesinger and councilmen the matter of passing an ordinance regulating moving pictures, so that the city will be in position hereafter to prevent exhibitions which are not thought to be proper. Such an ordinance will be introduced at the next meeting of Council.

Manager Hanson, of the Grand, said the injunction papers had been prepared in Cleveland, in his name, and he refused to sign them. Then Bullock went to attorneys for new papers.

"I would not have anything to do with the matter," said Manager Hanson, "for I believe public sentiment is against such an exhibition. Bullock had the contract for the use of the house, and he wanted to fight."

The resolution adopted by Council follows:

Whereas, The management of what is known as the Grand Opera House of the city of Sandusky is about to conduct a performance which, or some part of which, is to display pictures or moving pictures by and through the means of what is commonly known as a picture machine, of the event which recently happened in the city or village of Collinwood, this State, in the burning of a public school house, and

Whereas, The display of such a picture or pictures will tend to disturb the public peace and quiet of the city of Sandusky; therefore, be it

Resolved, By the council of the city of Sandusky, Ohio, all members elected thereto concurring, that the manager or managers of what is known as the Grand Opera House of the city of Sandusky, their agents or employes, are hereby restrained and prohibited from conducting any performance or performances to which the public are invited or pay admission therefor, and such picture or pictures by and through any device whatsoever which shall, in any manner, depict or portray the events of the burning of said school house at Collinwood, Ohio, or any of the horrors connected therewith; and be it further

Resolved, That the mayor or acting mayor of the city of Sandusky is hereby authorized and instructed to have served a copy of this resolution upon the person or persons having control and authority over said Grand Opera House forthwith; and be it further

Resolved, That in the event the foregoing resolution is not complied with, the mayor or acting mayor of the city of Sandusky shall put in force the entire police force if the same be necessary to enforce the terms of this resolution.

Youngstown, O., Mayor Favors Them.

"If the moving pictures which are being advertised as depictions of the Collinwood disaster are at all true in detail," said Mayor Craver, "I am in favor of having them shown. I understand that a request is to be made of me to have the pictures suppressed, but I shall not do so unless they are found too sensational.

"If these pictures will in any way aid in convincing the people that our school buildings should be equipped with proper escapes and fire fighting facilities, they certainly should be shown. And I would urge that every father and mother visit such shows where the pictures are produced."

When the pictures were first advertised there was considerable comment made, and it was said that the mayor would be petitioned to prohibit the showing of the films.

When writing to advertisers please mention the Moving Picture World.

MOVING PICTURES POPULAR WITH PEOPLE OF MEXICO.

The exhibition of moving pictures has become the most popular amusement in Mexico.

The real cause of this preference is not easy to ascertain. While Mexican people are so fond of this exhibition as to give liberal support to more than twenty saloons all over the city; is it because people love life, represented in a simple and realistic manner; to see things as they really are? But the cinematograph, just as it is seen in the States, is very far from being a real representation of life. The most popular pictures are rather imaginative; the transformation of a woman into a butterfly; the magician who performs wonders, using very rough tricks; the comic scenes in which things are always arranged in the most conventional way; awful crimes, assaults, murder, and robbery, in which the public can watch the most minute details —all this is very far from being real normal life.

Pictures of real life meet with a great success only when they represent scenes from exotic life; when people and buildings and everything are represented in a different way. Scenes of any picturesque town of the Far East, the passing of a fleet through the Suez channel, the review of the troops of India, are always watched with great interest, while the public scarcely pays any attention to pictures representing its own daily life.

The cinematograph gives the appearance of reality to purely imaginative things, and probably in this paradoxical quality is the secret of its great success. This quality makes it, undoubtedly, very popular among children and women. More than 60 per cent. of the total audience is made up of women and children, though men, who are only "big children," as it is said like also to see imaginative scenes covered by a real appearance.

The cinemoagtraph is, anyway, the most popular—and the most profitable—amusement in Mexico. More than twenty shows are run in the city, besides two machines established around the Alameda, in the open air, and watched every evening by more than five thousand people who come from the most distant suburbs of the city.

In less than five years the cinematograph has become the king of amusements, and it has defeated even the most powerful adversaries, notably the zarzuela. Five years ago the zarzuela was thought to be the only amusement widely acceptable in Mexico. Nearly ten theaters were successfully run every evening.

Moralists were alarmed at the growing of the so-called "genero chico," which is considered as the lower style of theatrical work, and at the inferiority shown by the most successful of these small zarzuelas. The "genero chico" bore the scepter of amusements, and no one expected that it could be displaced by any other attraction.

Four years ago the cinematograph appeared. The first exhibitions were made in a timid way, between the acts at the Orrin's circus. They were not very successful at the beginning.

Some time later, however, a very interesting picture was exhibited, representing the robbery of a train, made at some place in California by a band of desperadoes. The picture was very fine and very exciting. Every one in Mexico saw it, and from then the success of the cinematographer has been assured, by the same set of pictures that swept the United States and Europe with its popularity—the California train robbery scene.

Meanwhile the moving pictures had been exhibited at some places in the republic, where they became favorite, even before they were shown and popular here. At Puebla, Veracruz, Torreon, the amusement was well attended and the business was profitable. It was a curious thing that the pictures were first known at some smaller places, and were brought from there to the city by interested empresarios.

One of those empresarios, Salvador Rueda, the proprietor of the Salon Rojo, realized that the enterprise should be even more profitable in the city, and about two years ago presented the first exhibitions, as an independent performance at Orrin's circus. Previously the exhibition had been made only as a part, not the most important, of a vaudeville program. Mr. Rueda introduced it as the principal part of the program, and in a few weeks he made considerable profit, as Orrin's circus is the place of largest capacity in the city, and was filled to the roof nightly. The season given there by Mr. Rueda did not last more than a few weeks, but in that time he had come to realize that the business could be handled on a big scale. He rented the Arbeu theater for a few days, and met with equal success.

At that time he was able to secure a long lease on the place where the Salon Rojo is now located and established there the first salon in the city, which for its splendid location has been for more than a year one of the most profitable.

It is difficult to ascertain how much Mr. Rueda and his partner, Mr. Quintana, have cleared at the Salon Rojo; but an estimate of about $35,000 a year is not considered exaggerated.

After Mr. Rueda, many people invested in the same business, and the furore for the cinematograph reached its climax about eight months ago, when more than ten of the salons were run in a section covering not more than ten blocks of the central part of the city.

Many of them were closed, but they did not disappear. They only moved to the suburbs, where they continue to be the most popular amusement.

The cinematograph became a real "peril" for the theatrical companies, and even that of the Principal was compelled to adopt it between the acts, and even to retire entirely for some weeks, until the company was duly reinforced, and its bid for popularity opened in a new and indeed more expensive way.

THE CHORUS GIRL DEPLORES THE MOVING PICTURES' TRIUMPH OVER DRAMA.

By Roy L. McCardell.

"Charley Face is back off the road again," said the Chorus Girl. "You wouldn't 'a' known 'America's Dashing Young Romantic Actor,' as he bills hisself, if you had saw him when he come into the flat. He certainly looked like a rum. That's what I said.

"After he had a bath and gone to a friend's and borrowed a shave and a suit of clothes and come back for something to eat he said he was feeling better; although them exiles that beat it back from Siberia to Irkutsk or other points up the creek in them Nihilist dramas couldn't 'a' looked like they had eaten more pure food snowballs than Charley Face.

"What he told us about business on the road would make us realize once and for all that our profession, which is so dear to us, has gone for Sweeny for fair, and histrionic art is cabbed to a fare-you-well!

"'I've fought against it,' Charley Face said, 'as a thespian who has been leading man for Robert B. Mantell, and who has upheld the dignity of the socks and buskins; I have always said nix till now. But to-morrow, if I can, without posing as a mendicant and asking for alms from total strangers—if I can obtain carfare from my more fortunate friends, I shall beat it around to the Biograph studio and have Wallace McCutcheon cast me for character acts in the moving pictures.

"'Little did we think,' said Charley Face, 'that when we put moving pictures on the bill, when we gave 'em between the acts of "Monte Cristo" and "Dr. Jekyll and Mr. Hyde," and the other standard masterpieces of our repertoire, that we were nourishing an ostrich in our bosom that would turn and sting us!

"'What's the result?' says Charley Face. 'A new epoch is here with the goods. Heart interest dramas like "The Volunteer Organist" and "Bertha, the Sewing Machine Girl," carrying forty people and a carload of scenery, may essay to stem the tide, but, friends, Romans, countrymen, the nickelodeons has the ten, twent and thirt repertoire companies pushed against the plaster!

"'Up the street comes Gus Sun's Minstrels; sixty, count 'em; stretching out as they pass the shirt factory; but who cares? What echo of an interest is aroused? The clite of Huntington, W. Va., is all agog because a new reel will be shown at Gus Peter's Bijou Dream Nickelodeon, and a first night is a first night the whole world round.

"'Does the populace of Terra Alta stand at the depot wondering why the Grafton Accommodation is only an hour late and discuss the feller that's going to give the chalk talk at the lyceum star course to-night?' asks Charley Face.

"'Does the belles of Lock Haven, Pa., walk up and down in front of the Fallon House, between matinee and night, and ask each other which is the boy sopranos and which is the high school Pomeranians with the "Curse of Gold" company? No! Why? Because the dodgasted funniest reel has been put on at the Dreamland Nickelette, and you'll laff till you split to see that chase in the "Little Lost Child," and you can stay as long as you like and bring the baby in for nothing.

"'All over this fair land the actor reads his doom in white front store shows, expenses fifty a week, including current.

"'Why is dramatic criticism a lost art in Cincinnati, Sandusky, Bellaire, and other art, brewing and glass blowing centers? Because them that used to knock and boost is out soliciting ads from the manager of the Gem, the Star, the Surprise and the other nickelodeons that are more frequent than pharmacies in every town of over two hundred.

"'Why is it that it takes a spectacular production to fill town hall to-night, or that local society in Liberty, Mo., or Winnemuca, Nev., won't put on a clean collar and turn out for nothing less than Maude Adams or David Warfield or

Which Shall It Be?

SUCCESS or OBLIVION

One can be as easily attained
as the other.

It's Up to You

Recognized Quality versus Unknown Quantity

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IF SO, BE WISE

Keep your eye on the would-be philanthropists

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Films sold or rented at fair prices
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something with a metropolitan run of five hundred nights to its credit?

"'Because,' says Charley Face, 'the moving picture shows are thicker than the babies on our block, and if the films is scratched you can set up a holler and get your nickel back!'

"Having got off this monologue of misery, Charley Face ast if somebody had a dime and if Mamma De Branscombe would lend a wash pitcher and if Dopey McKnight would take 'em and bring in a pint of hops.

"Mamma De Branscombe is a person you can't trust with nothing valuable, and she certainly does take the reputation of her friends in vain, and if you go out to dinner with her she'll eat the choicest bits of the divided portion and stick you for the check, but she has a good heart.

"She said, if the rest of us would chip in, we wouldn't wait around for somebody to come and take us out for a regular meal, but we'd send over to the Original Sing's, on Seventh avenue, and get a bunch of chaw main.

"Saying them words, she dug up 11 cents in pennies, and Amy de Branscombe and Puss Montgomery and me had to come across with enough to make up the 75 cents, because, while you get a lot of chaw main for your money, still it's expensive chow.

"Mamma De Branscombe always did like Charley Face. It was him suggested when she was in mourning for one of her husbands, that it wouldn't be no harm for her to be seen at Dockstader's Minstrels, because they was all black-faced acts.

"Dopey is the only one who doesn't view with alarm the moving picture tidal wave. I ast him if it was because they always employed piano players, and he said: 'No, the only way to keep a squirrel on the ground was to cut off its tail and make it imagine it was a rabbit.'"

CORRESPONDENCE.

A PROTEST AGAINST SENSATIONAL FILMS.

Baltimore, April 1, 1908.

Editor Moving Picture World.

Dear Sir:—If you would "roast" every film which shows gruesome endings, ones which show murder or suicide, as well as those which are suggestive or immoral, you would possibly make the manufacturers take notice. The sooner they cut out all such subjects the better. Nothing would help the business better than restricting exhibitions to clean subjects. We have taken this up with our renting agency and with the manufacturers, but they still keep sending us subjects which we do not care to exhibit.

Very truly yours,
BALTIMORE AMUSEMENT COMPANY.

VAUDETTE FILM EXCHANGE IS IN F. S. A.

Grand Rapids, Mich., April 3, 1908.

Editor Moving Picture World.

Dear Sir:—I see in the March 28 issue of The Moving Picture World that you quote my name as running an independent film exchange in Grand Rapids. That is not the case. I am the manager of the Vaudette Film Exchange, of Grand Rapids, Mich., and was one of the charter members of the Film Service Association, so kindly correct this in your next issue.

Yours truly,
A. J. GILLIGHAM.

[The Vaudette Film Exchange was correctly listed under the F. S. A. film renters. That the name of A. J. Gilligham appeared in the list of independents also was a printer's error.—Ed.]

BUCKWALTER JOINS THE F. S. A.

713 Lincoln avenue,
Denver, Colo., March 31, 1908.

Editors Moving Picture World,
New York City.

Gentlemen:—I note on page 274 of your issue of March 28 that my name appears among non-association renters, and beg to say that I am now enrolled on the Edison side of the fence. My reason for taking this action, I may explain, is the fact that I do not believe the outsiders can furnish the high class of film demanded by my customers. At any rate, I like to be identified with reputable outfits, and to my personal knowledge one of the leaders of the opposition to the Edison fight cannot be placed in this class, al-

though for others I have only the kindest regards.

I enclose herewith check for two dollars, for renewal of my subscription.

Yours truly,

THE DENVER FILM EXCHANGE,

H. H. Buckwalter, Mgr.

DON'T SCORN THE SAILOR.

103 Bakewell Building,
Pittsburgh, Pa., April 4, 1908.

Editor Moving Picture World,
New York City.

Dear Sir:—We take the liberty of announcing through your paper to the moving picture trade the illustration of the song, "Don't Scorn the Sailor"—the composer of which was voted a sum by Congress and received a letter of thanks from President Roosevelt, saying he had accomplished more for our sailors' welfare than was done in the last fifty years. While this concern is new in this field, the art and coloring of these slides are in harmony with the author's ideas, and as a whole equal to any illustration ever turned out.

The fame of this song will reach from coast to coast, and preparations are being made to entertain the Pacific fleet upon its arrival at San Francisco with exercises celebrating the recognition of the sailor's rights, as has been done in Norfolk, Va.

These slides are offered to the trade at $4.00 per set, along with our other illustrations, which have been successes.

PITTSBURG ILLUSTRATION CO.,
Morris Levison, Sec'y.

RECORDS OF ACCIDENTS WANTED.

April 6, 1908.

Editor Moving Picture World:

Dear Sir—Will you please give us a few statistics through the columns of the Moving Picture World? I think the particulars I ask for, no doubt, are either in your hands or readily getable.

How many fatalities have occurred in the United States during the past twelve months or the past two years, as the case may be, directly attributable to fires started by moving picture machines? Have such fatalities increased the average number of fatalities from all causes for a given period?

Of course the public has a right to be properly protected against any real danger and in order to find out just exactly how great this particular kind of danger really is I think it would be well to study the facts from a statistical standpoint and if such facts fail to show that such a colossal danger of fire from moving picture machines really exists then one would be justified in concluding that much of the freak legislation in the form of so-called protective (?) but more properly speaking prohibitive fire ordinances, which are being imposed upon us all over the country is about as senseless as it would be for our city officials to pass an ordinance porhibiting any person to go out on the streets without carrying a boiler-plate umbrella over his head to protect him from the possibly fatal result of being hit by a falling star.

Accidents unavoidable happen sometimes, on the trains, on the boats, on the street cars, in churches, in theaters, in factories and wherever numbers of people are congregated, and I contend that the moving picture machine is but a very small item which goes to make up the sum total of dangers to which we are all exposed every day and in nowise justifies the ever increasing burden of injustices that is being constantly heaped upon us by a lot of ignorant, arrogant, grafting politician-inspectors.

Yours truly,
J. LAWSON HALL.

3318 Forest Ave., Chicago, Ill.

* * *

[The one fatal accident of late occurrence that we have on record is one in Canada of a fourteen-year-old boy whose father allowed him to run the machine, and this was not due to any fault of the machine or film. Perhaps our readers will oblige by mailing to us or to Mr. Hall the date and particulars of any accident, and say whether due to operator or otherwise or if the machine had film boxes attached.—Ed.]

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(AFTER VICTOR HUGO)

(See description in Film Review). **Length 675 feet**

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The Novice Tight-Rope Walker 317 ft.
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The Videos .....131 ft.
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The Sacrifice .....442 ft.
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What a Good Wine.....246 ft.
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Black Princess .....852 ft,
Sleeping Beauty .....984 ft.
Avaricious Father.....410 ft.
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The Pursuit of a Suit.....365 ft.
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The Hot Temper ..... 5 44 ft.
The Magic Bag ..... 247 ft.

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The Man in the Overalls.....850 ft.
Mishaps of a Bashful Man....800 ft.
The Holy City .....1,000 ft.
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The Man in the Overalls...1000 ft.
Friday the 13th.....660 ft.
Swashbuckler .....335 ft.
Shamus O'Brien—Drama.....950 ft.
The French Spy.....920 ft.
The Mad Musician.....480 ft.
The Squawman's Daughter...500 ft.
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A Leap Year Proposal.....775 ft.

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Rival Barbers.....133 ft.
The Story of an Egg.....163 ft.
A Country Drama.....509 ft.
Woman's Army.....156 ft.
Lover and Bicycle.....186 ft.

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Troubles of a Flirt.....395 ft.
Who Needed the Dough?.....270 ft.
A Mexican Love Story.....460 ft.
The Fresh-Air Fiend.....445 ft.
Cupid's Realm .....600 ft.
A Tale of a Shirt.....300 ft.
The Money Lender.....890 ft.
At the State Door.....325 ft.
For He's a Jolly Good Fellow.375 ft.
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The Story of Treasure Island..855 ft.

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The Robbers and the Jew...320 ft.
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Film Review.

KING OF THE CANNIBAL ISLANDS (Biograph).—"Music hath charms to soothe a savage breast."—not always, but sometimes. Hence it was that the dulcet tones produced by Heinie Holtzmeyer, the fiddler, and Orpheus of the little Holland village, failed to tranquillize his wife Lena, who was rather a Xantippe than an Eurydice, and Heinie's head, like that of Socrates, often played the target for her pots and pans—and her aim was very good. The poor fellow sought solace at the public house, where he met the toss-pots of the town, and right merry souls were they. His fiddle made him a favorite with all, especially the barmaids, who rewarded his efforts with wine and kisses. His joys, however, are of short duration, for Lena appears, and, brandishing a rolling-pin, clears out the place. Heinie rushes home, packs his bag and, with his fiddle, decamps. He is followed by Lena until he reaches the wharf, where he finds himself, as it were, "between the devil and the deep sea," so he chooses the sea. Jumping into a rowboat he rows to an outgoing vessel, ships and is off for parts unknown. A storm is encountered, and the vessel is wrecked, but fortune favors and he is cast ashore. Heinie is about to give thanks for his deliverance when he is pounced upon by an army of ferocious cannibals, armed with clubs and excaliburs—now wouldn't that discumbobulate you? Well, it looked like Stew a la Hollandise for Heinie. And indeed, the black warriors are about to prepare a Dutch dinner, when the Queen does the Pocahontas act, and, throwing herself on the prostrate form of Heinie, declares that they shall strike him only through her. So they desist, for such a thing would be impossible, as the Queen is so thick through, that the longest spear would hardly reach the victim—in fact, she is that obese she looks like a crowd. Heinie now takes his fiddle and discourses sweet music, which places him in such high esteem with the tribe that he experiences his own apotheosis, besides becoming the husband of the Queen and King of the Islands. Lena, after three years of relentless endeavor, discovers his whereabouts, and bursts in unannounced upon his sunny serenity. Aha! Here is his chance to get even, and as she had kept him in hot water at Holland, he does as much for her now; hence, he consigns her to the stewpot. Moral—the worm will turn.

TALE THE AUTUMN LEAVES TOLD. A story of ye olden tyme in merrie England. (Edison.)

Gathering Autumn Leaves.—Mistress Dorothy, of Elmhurst Manor, meets perchance young Squire Douglass. He picks some desired leaves beyond her reach. Love's young dream.

Sir Varney, of London Town.—Her father, Lord Ravenhood, has pledged her hand to Sir Varney. He is rather distasteful to the lady.

The Trysting Place.—The young lovers secretly meet. Plan their future. Her father and Sir Varney discover them. A quarrel ensues. Mistress Dorothy sent away in tears. Varney challenges the Squire to a duel.

The Warning.—Giles, the Squire's man, warns the lady of the proposed combat.

The Duel at Early Dawn.—The ground is paced off. All is ready. The opponents fire. Mistress Dorothy arrives to save her lover's life. She is wounded instead.

In the Garden.—The lady recovering from the accident. Entertaining some friends. Giles, disguised as a bird peddler, brings a message from his master. Lord Ravenhood discovers the subterfuge, imprisons Mistress Dorothy in the tower.

Love's Messenger.—Giles brings the news to his master. Squire Douglass. He pens a note to his lady love. Ties the missive to a dove. The massage delivered. Mistress Dorothy returns an Autumn leaf as a love token.

The Tower.—The lovers plan to escape. The lady unravels her gown. Lowers the thread to her waiting lover. A rope pulled up. She escapes.

The Gretna Green Marriage.—The lovers escape on horses. Discovered by Lord Ravenhood. The runaways cross the boundary into Scotland. Stop at the shop of a blacksmith. Wedded and forgiven by Lord Ravenhood.

LION-HUNTING (Great Northern).—The kinematographer's chief duty is to bring to the public pictures from the life in distant parts of the world, from interesting events, all in all, to present everything interesting which the public would hardly in any other way get a chance to see.

With this object in view, and remembering the enormous success which our picture "Ice-Bear Hunting" attained, we now send out another sensation number, which will for the present take the record as to all that has yet been produced by the kinematographer, namely, a lion hunt.

Two hunters, only accompanied by their servant, a colored man, have started out lion hunting. Carelessly they stroll about the primitive forest, only depending upon their strong nerves, sharp sight and excellent guns. Although they are only pursuing one object—the lion—they cannot help admiring the wonders of nature, and to stop now and again to look at the superfluous splendor and the wonderful animal creation of the primitive forest. They see the hippopotamus resting lazily by the riverside, and the monkeys jumping about in the labyrinth of creepers. Just look! they are catching hold of one of them: the little fellow does not like the touch of the white hands. There comes the ostrich, watching, and there the timid zebra is running away.

But in the primitive forest great dangers are lurking. It is no jest to lie down to sleep here in the animal's kingdom. As the evening sets in, a fire is lighted, the two hunters go to sleep, and the servant is to keep watch; but even a native requires rest, and while the fire is quietly dying away, he too is falling asleep.

A roar penetrates the quietness of the tropical night, the hunters awake, seize their guns and give fire. They are quite close upon the lion, and the picture shows one of the hunters shooting at the king of animals in perilous proximity. The efforts of the courageous hunters are crowned with success. One moment later we see the hunter by the lion's dead body.

Once more the little party is tracing a lion. This time it is also a magnificent male lion. He is just going down to the river to get a drink, as the first projectile reaches him. Quite senseless he tumbles down into the water, but before he has recovered his senses a shot goes right through his forehead and puts an end to his life.

After these exciting scenes, which have been worked out unusually well, we once more have the opportunity to greet the gallant hunters before their departure with the trophies, the skin of the two powerful animals.

ANGELO, TYRANT OF PADUA (Great Northern).—In presenting this famous drama of the great French poet into moving pictures, we have been obliged to explicit in pictures a great deal, which in the drama itself is only spoken about. F. i., we see here how Homodu is proposing to the future Mrs. Angelo. The rude way in which he behaves results in a box on the ear, whereafter the lady disappears, leaving Homodu to her father's mockery.

She meets her lover, Rudolph, in the garden, and they walk up and down for a while, and then they part, promising fidelity to one another.

An old street singer runs up to the young lady and asks for protection against some drunken citizens, who are pursuing her. The young lady hides the old woman between the bushes, throws the pursuers off the scent and thus rescues the old singer, who gratefully accepts, without suspecting, that this very cross is once to rescue her own life.

Further into the park the singer meets her daughter, Thisbe, whom she relates her adventure.

On her way to the castle the beautiful young lady passes Angelo, tyrant of Padua, accompanied by Homodu. Angelo falls at once in love with her, and swears that he will possess her. Nevertheless his love does not prevent him from being much taken in with Thisbe, when she and her mother one day are dancing for him at the castle. He pursuades Thisbe to stay with him as his sweetheart. His gold tempts her, and she stays. But as her master after a while returns with his wife, whom he has only been able to win because he was the master, then Thisbe understands that her best days are over, and with all her heart and mind, and with all the heat of her temper, she hates the rival and she swears to wreak a cruel vengeance upon her. She communicates with Homodu, who is just as bent upon revenge as she is herself.

One evening, when Angelo and his wife have gone each to their own bedroom, Homodu persuades Mrs. Angelo's lover Rudolph to go and visit her in her room. Right after Thisbe comes in; she makes Mrs. Angelo understands that she knows Rudolph is in the room, and that she is going to inform Angelo of his wife's infidelity.

In the middle of her triumphs Thisbe perceives the cross which her mother once gave to Mrs. Angelo, and at the same moment her hatred changes into gratefulness and pity. Quickly she informs Mrs. Angelo about the danger which threatens her and her lover, and Rudolph hurries away. Just then Angelo rushes in, informed by Angelo about Rudolph's visit. He is in a rage and examines the room closely, yet without finding the lover. Homodu has more luck: he finds Rudolph's hat, which he in the hurry has forgotten, and now Mrs. Angelo's fate is sealed. She is sentenced by her husband to be executed on the next day. "Why wait till to-morrow?" says Thisbe, "let me mix up a poison and make her drink it at once." Thisbe saves in this way the lady's life by exchanging the poison for a harmless opiate, which Mrs. Angelo drinks. She now goes into a death-like sleep, and the supposed dead body is taken to the chapel, accompanied by Thisbe. Now Homodu means to have the first part of his revenge fulfilled. The second part is to inform Rudolph of the death of his sweetheart. The young man is disconsolate. He pulls out his sword, darts into the chapel where Thisbe is keeping watch, and without a word he runs his sword right through her body. Then he draws aside the curtains from Mrs. Angelo's sarcophagus, and kneels down in speechless despair, when suddenly she opens her eyes and sits up.

The lovers now rejoice in a heartfelt embrace, but the joy dies away, and their lips get white at the sight of Thisbe's dead body.

Trembling with horror, Mrs. Angelo now learns that Rudolph has killed Thisbe, while Rudolph now sees what a terrible deed he has committed.

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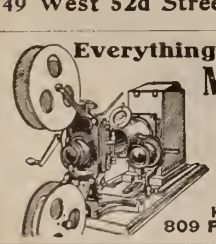
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WILL GRANDFATHER FORGIVE? Chaperoned by her governess, the granddaughter of a wealthy old man starts out for a walk. After some time they sit down to rest on a rustic bench, when a beggar comes up and obstinately puts forth his hand for a copper or two, notwithstanding the reticence of the two young ladies. A woodcutter working in the nearest thicket, noticing the beggar's impudence, comes forth and vigorously kicks the intruder, thereby permitting the ladies to resume their walk. In departing, however, the young lady drops her purse, but as soon as the honest laborer notices the valuable wallet he picks it up and, running after the owner, reaches the young girl just as she is entering the garden of the castle. He hands back the purse, and the young girl, apparently grateful for such honesty, but likewise finding the handsome stature of the woodcutter very attractive, gives him her hand to kiss. The next day the young heiress comes through the same path again, sees the woodcutter busily engaged stacking up wood, and, profiting of a moment of inattention on the part of her governess, she rushes up to him, and he, forgetful of the great social gulf that separates them, takes her in his arms. Unluckily for the lovers, this scene has had as spectator the rebuked beggar, who, well remembering yesterday's kicks, runs to the castle and tells the old gentleman of his granddaughter's relations with his woodcutter. The old man rushes to the spot indicated by the spiteful cripple and beholds the two still in a close embrace. He seizes his servant by the shoulders and hits him across the face with his riding whip, cutting a bloody streak on his face. Returning home, still in a towering rage, he bids his granddaughter to depart from his house, and the next scene shows her knocking at the modest but of her lover. Four years pass by in complete happiness for the new married couple, and we see them, father, mother and a three-year-old daughter coming out of the same modest hut, he bound for his work and the two others bidding him good-bye. He reaches the tree he is going to fell and is seen vigorously striking the trunk, when all at once he blunts his axe. Stopping to look at the damage done to his tool, he does not notice the tree wavering, and suddenly the whole bulky giant falls, crushing the life out of him in a second. At the sight of the dead man, as he is carried home by his fellow workers, the poor wife falls weeping on her knees, but does not give way to her grief long, for she has her child to provide for, and as they are destitute, her only salvation is her reconciliation with her grandfather. The little three-year-old child is sent forth to the angry man's dwelling and timidly tells her story to the ailing parent, who is nursing a gouty leg in the sun. At first he pushes her away, but her sobs soon touch the old fatherly string of love, and the last scene shows the old man being led by the little girl to where the mother is waiting anxiously for the sealing of her fate. A word from the forgiving parent brings her to his arms, and they all go away together.

LOTTERY TICKET.—Possessors of a lottery ticket, and hearing a newspaper boy on the street calling out the results, hubby and his wife leave their meal unfinished and run downstairs to secure the official report.

They read over every number nervously until they come to their own cipher. Oh joy! They have won the first prize. They rejoice over their good fortune, but are a little too exuberant over their luck, for a burglar, concealed in the room, hears of the big amount of money to be collected and makes up his mind to steal the tickets.

As the husband departs for the banking house he shows his wife that for security sake he is putting the valuable papers in his hat. The burglar notices this and decides upon a clever scheme. He follows his victim downstairs and tells the door porter, who has seen his tenant rush by, that he is crazy, and they both go chasing after him.

The burglar, meeting on his way a boy with a bicycle, promises the lad a few pennies if he will catch up to the man that is running away and knock him down with his machine. The urchin consents, and both man and boy start their chase afresh. They at last come upon the tired, pursued citizen, and the boy knocking him down as arranged, the thief deftly exchanges his hat for the fallen one of his victim. So intent on his purpose of getting the money is our man, however, that he fails to notice the crowd following him and the change that has taken place in the headgears, and arrives exhausted at the ticket office.

He takes off his hat, but alas! the tickets have gone. Frantic with rage and regret, he is trying to explain his misfortune to the counter clerk when in marches the thief, holding the stolen hat containing the tickets. At the sight of his property, the unfortunate dupe tries to snatch the tickets from the other's hands. A fight ensues, and the police arriving on the scene, march the honest man to the police station and the burglar is seen departing with the collected money, unmolested and envied by the whole ticket office.

WANTED, A MAID.—Exasperated beyond measure at their bell call being absolutely ignored by their maid, the lady and master of the house rise from the table and go to the kitchen to give the inattentive servant a piece of their mind, but find that a rebuke would be useless, as the woman is helplessly drunk. She is therefore dismissed on the spot, and the husband tries to take her place by bringing the soup on the table himself. He, however, is not lucky, or very clumsy, for he trips, upsetting the soup and table in his fall. This first failure discourages both Monsieur and Madame, and they advertise for a new girl. Their coal dealer, hearing of their plight, sends them a friend of his, but at the first attempts made by the new acquisition several valuable knick-knacks are smashed, and she is not long in following the trail of her predecessor. Madame, in despair, decides to go herself to the employment bureau, and is seen returning with a neat and alert looking female. She is shown her work and appears to be a real treasure, for she even notices that Monsieur has no matches for his cigarettes, and lighting one offers it to the astonished smoker. She then helps her masters with their coats and hats and bows the delighted couple out of the house. Thinking she is well rid of her employers for some time, the supposed maid pulls off her wig and starts ransacking the house for valuables. Several rare articles have already disappeared in the thief's bag, when the proprietor of the goods, returning for a forgotten umbrella, discovers the burglar's trick and gives chase. The thief runs up to the roof in his disguise. All the tenants of the house, roused by the noise, are after him, and, after a perilous chase, the burglar, cornered and with only one loop-hole for liberty, a chimney, dashes down the black, sooty hole and lands in the office of police headquarters. He tries to overthrow the high official, but the whole crowd of pursuers, having followed him down the same way, come on the scene, and the admired maid is overpowered and marched off to the police station.

CHAMPAGNE INDUSTRY.—The making of America's favorite drink, champagne, is not so simple as one might think and requires quite a lot of implements and labor.

First the wine has to be blended in casks, as is well shown by this film. Then the wine having been put in bottles, it is sent to the corking department, where the bottles are temporarily closed and then set neck downwards so as to allow all impurities and sediment contained in the wine to deposit on the cork. The next phase which this delicious beverage undergoes is the uncorking of the bottles to extract the impurities which have all gathered together in the neck of the flask. After that has been done, the wine goes back to the corking department, where, by means of hydraulic presses and patent wire binders, the permanent corks are wedged in and made fast. From there the bottles go to the labelling department, where labels and capsules are affixed by women, and that with marvelous rapidity.

The last stage of the wine before going out to the customer is the packing room, where the bottles are put in wooden cases and baskets.

Before the liquid leaves for distant shores, however, the boss and superintendents take a bottle at random among the departing lot, open it, and after having tasted the contents, give the O. K. and away it goes, carried by heavy trucks.

THE COSSACKS.—An excellent reproduction of the world-famed riders of Russia in their various stunts and acrobatic feats while on their thoroughbred horses.

SHANGHAI, CHINA.—Shanghai, its streets, people, traffic and amusement places are seen in rapid succession, thus making a scenic film of high interest.

DYNAMITERS.—With a cruel look on his face and hiding at every corner, a man is seen creeping stealthily along the wharf, evidently looking for a victim.

By attentively following him one can soon discover that he is one of the most dangerous species of humanity: a dynamiter, whose sole aim in life is to destroy ships and despoil them of their cargo.

Having picked out his craft, he walks off rapidly, and following him in his home we see him call an accomplice, who, receiving his marching orders, goes hence to secure the aid of two brothers in crime, and after a short discussion between the trio as to the price of blood, they start off, and, in the stillness of night, board a huge cargo boat, let down a diver with fuses, which are placed under the bow of the sleeping ship, and after the pirates have gone far out of reach a terrible explosion takes place, the terrified sailors who have not been crushed by the dynamite jumping into the sea for their lives; and when all is again quiet our criminals come back to the scene.

We then get a view of an army of divers deep under the sea loading themselves with cargo extracted from the bowels of the wreck, and soon they have brought the whole plunder up and are loading it on horses awaiting for that purpose up to their bodies in the water. They enter a mysterious cave, and now the blood money is being paid out to the gang. The first thieves seem satisfied with their lot, but the leader, expecting double pay and only receiving single fee, clamors for more, and being refused, goes away, swearing to revenge himself. He rushes to the village, rouses the sail-

ors, tells them of the cave along the cliff, where the dynamiters are in hiding, and they are all seen rushing madly towards that terrible den of crime. Being at last near the entrance of the grotto, the murderer and traitor enters the narrow passage, determined to lead the infuriated sailors against his unsuspecting comrades. Seeing, however, all his brother pirates gathered together intent on a new scheme, a terrible idea rushes through his head. He knows that the grotto has a secret and terrible device for exterminating intruders or unfaithful servants. This horrible death machine consists of a huge double ceiling provided with hundreds of sharp knives, which, when a spring in pushed, will come slowly down and cut every human being in the cave to pieces. He hesitates a minute, as he knows right well that by destroying his comrades he will die the same death. The idea makes him shudder, then a terrible, cold and evil smile curls up his lips, he presses the catch, and giving a yell of triumph, dies a terrible death with the whole gang, pierced by thousands of knives.

TRAVELS OF A FLEA.—In a glass case a woman is exhibiting a few trained fleas for a livelihood, and the spectators get the benefit of the whole performance for two cents. After the fleas have performed their stunts the public depart, when all at once the last spectator starts to scratch himself frantically. He rushes out and stops to tell a policeman what his trouble is. He has scarcely finished his tale when the officer also gets the itch. At the same moment the flea trainer comes running out of her menagerie, screaming that one of her artists has been stolen. Seeing the policeman going his way, scratching, she pursues him. He, however, stops to talk to a nurse, the flea jumps on her; she goes her way, and stopping to have a drink, the troublesome animal jumps on the waiter. From waiter to officer, from officer to a row of soldiers, from soldiers to a college boy, does the flea jump and bite, until the trainer, who has followed all the peregrinations of her beloved pet, and has vainly endeavored to catch up with the last but always changing, flea-troubled citizen, catches hold of the young student, and after having secured her beloved scholar, goes home, taking the youth along with her.

THE VIDEOS.—The Videos are a trio of experts on roller skates, and they begin their performance by executing a peculiar minuet while pirouetting with clasped hands at terrific speed; then they go through a dainty dance, which is a fine exhibition of skating skill, as well as terpsichorean art. One of the performers is then left alone, and he rolls himself around the stage in a series of marvelous gyrations, including the "split" and single-foot work. All three then bow themselves out.

MODERN SCULPTORS.—The first scene presents before the astonished eyes of the spectators a solid piece of marble, which the minute it is placed on a table seems to take life, and one can follow a snake-like line branding on the polished face of the stone the name of house of Pathe Freres. As soon as this stone has been engraved, as by magic, a handsome young lady appears with a huge lump of clay covered with a cloth. As soon as the cloth is removed from the soft mass it starts whirling and turning as if stricken mad, and one is asking one's self what all the contortions are going to lead to, when the vague shape of an animal not yet discernible seems to appear, and before one has time to make one's mind as to the category of brutes to which it belongs one sees the form of a remarkably well made orang-outang modeled out of the clay, who calmly smokes his pipe. Then the statue is removed by the same winsing young lady and another covered block of the same substance is carried forward, and we see the clay going through the same movements as those of one possessed by an evil spirit, and after a few comical jumps and leaps one has before one's astonished eyes the statue of a crocodile. Several other animals are thus produced, and then the collection of masterpieces being apparently sufficient, our young lady appears with a new surprise. She presents a covered frame, and as soon as the cloth is removed from the front we see what appears to be a beautiful engraving of Grecian wrestlers. All at once the figures take life and two of the combatants are seen grappling viciously with each other, until the defeat of one is assured by his falling on his back. Several other subjects are presented on the screen and all are a remarkable display of talent and wonder.

The last scene is an exhibition of all the magic sculptor's handiwork. The statues previously seen are all exposed, forming an imposing collection, when an old shriveled up dame comes to the table to examine the statues. A chair being at hand, she seats herself to admire more at leisure, when two huge hands seize the poor little piece of humanity and actually press and squash her up in a small lump of clay. The poor old creature seems to have paid the penalty of her life for her curiosity, when the two hands, thinking their punishment too severe, start remodeling what was once a living being, and behold, in a few deft turns and movements of the clumsy fingers, we see the little old woman back to life and apparently none the worse for her hard treatment, for she is seen toddling away again with a satisfied smile on her old wrinkled face.

Kleine Optical Co. issue 24 subjects, as follows:

THE ASTROLOGER (Gaumont).—Length, 267 feet. Abounding with illusions, beautiful maids in handsome costumes, descending from the stars and bewildering the old astrologist with their grace, interspersed with appearance of genii, who vanish mysteriously. All colored.

THE DOWNFALL OF THE BURGLARS' TRUST (Gaumont).—Length, 487 feet. Burglars overpower the watchman and enter the bank. The vault doors are blown open with dynamite. One of the burglars secures the loot and rushes away. A spectacular chase follows, through the forest and across a large stream. The treacherous burglar forgets that the valuables are in his coat pocket, and, throwing it off, plunges into the water. His former companions follow, and in turn are pursued by the police, who find the treasure. When the burglars capture the traitor and discover the loss of the packages, they rush back to the bank of the stream where the hiding police pounce upon them.

THE SCANDALOUS BOYS (Gaumont).—Length 367 feet. The doings of a class of naughty boys. The schoolmaster leaves the room and matters are arranged so that he receives a warm reception on his return. A large jug is supended over his desk and when he takes his seat the cork is pulled out by a string, and he is deluged. The boys finally escape by an improvised chute made from a large sheet, and the master, attempting to follow them, lands in a large tub of water which his pupils have placed there for him. The janitress also receives a ducking, and the two finally overtake the youngsters, and a thrashing bee takes place.

A LADY WHO LIKES A MOUSTACHE (Gaumont).—Length, 334 feet. A young lady is smitted by the long moustache of her music teacher. Her father catches her throwing kisses to the instructor, and discharges him. He secures another tutor, who turns out to be the moustached gentleman in disguise. When discovered by the father, he is forced, at the point of a pistol, to shave off his appendage with an enormous razor. The disappearance of the moustache breaks the spell of infatuation of the girl, and harmony is restored in the family.

TRIP TO NORWAY (Gaumont).—Length, 677 feet. A colored film of great beauty. Opening with a Winter scene in the land of the midnight sun. A panoramic view is presented of pictnresque grandeur. The pictures are varied and interesting, showing a sleigh ride, forest views, logging, etc. A series of Summer pictures then follow, showing city, village and countryside, and the manners and customs of the people. The Honefos waterfall is a perfect photographic reproduction, showing the wonderful atmospheric effects, and the rushing, foaming rapids hurrying through the rocky channels. This is without a doubt one of the finest moving picture films ever produced.

THE CAPTAIN'S WIVES (Gaumont).—Length, 600 feet. A sea captain's wife is exercised over an article she reads, "Do Sailors Have Wives in Every Port?" She determines to accompany him on his trip, but he throws her and her effects off the boat as it sails away. She clings to a hawser hanging in the water, and the boat is then shown passing the various ports. In every town he has a wife and family awaiting him, and fears to make a landing, but the distracted wives swim to the ship and catch hold of the hawser. Soon there is a long string of women being towed, representing all countries, dressed in the national costumes. Finally, in despair, the captain goes ashore, closely pursued by his many wives. All but his lawful wife sink in the quicksands, and she captures the faithless husband and bears him away in triumph.

CHAMPION WRESTLING BEAR (Raleigh & Roberts).—Length, 180 feet. The remarkable intelligence of Bruin is well illustrated in this picture, which is full of action.

BOYS AND THE COALMAN (Raleigh & Roberts).—Length, 384 feet. A mischievous boy, in escaping from the victims of his pranks, hides in a coal bag. The coalman carries the bag to one of his customers, and on the way the boy makes a slit in the bag and and from this vantage point knocks off the hats of passers-by and otherwise embroils the coalman in difficulties. On the way the bag is roughly handled, falling down marble steps and struck by an automobile, and when the coalman empties the bag down the chute a very woe-begone and damaged boy slides out.

DOCTOR'S LUNCH (Urban).—Length, 314 feet. An amusing comedy combining excellent photographic definition and perfect rendition. Two little chimney sweeps make inquiry as to the residence of a certain party; having located their man, they make their way down the chimney and arrive in the dining room of a physician. They do not make known their presence. When the doctor is summoned to his office the boys sally forth and empty the soup tureen. The doctor returns and misses his soup. He is about to eat, but is again called to his office. The learned gentleman returns after only a short absence. The boys scamper to shelter hurriedly. The loss of almost the entire meal—chicken, bread, wine, etc.—causes the doctor to take notice, and he investigates. He finds the guilty pair behind the screen in the fireplace. They are brought forth with the supplies still in their possession. The doctor takes up the carving knife and pretends to attempt vivisection, but the earnest pleadings of the boys cause him to burst into laughter. He cheerfully allows the boys to retain the supplies. They go out, uttering blessings upon their benefactor.

THE DESERTER (Lux).—Length, 460 feet. A young man drawn for military service arrives at his home for a visit, where he is greeted most affectionately by his family. Scarcely has he been seated when a squad of officers appear and he is summoned to do army service. Reluctantly he answers the summons. A few days later he is in uniform, and is off to his post.

On this trip he encounters the sergeant, who is of an ugly disposition, but frivolous about girls. A conflict is narrowly averted as the sergeant endeavors to pay attentions to the ladies of the escorting party.

The young man deserts and is off for home. His uniform is discarded and he is soon en route for the frontier. At a grog shop he narrowly escapes detection. The hatred of the bartender causes the alarm, and only the assistance of a bar-maid enables him to escape. A hot chase ensues, and with difficulty the man gets to the boundary, where he collapses. The pursuing officers endeavor to drag him back, but a guard of the enemy calls a halt and rescues the deserter.

THE DOG'S SCENT (Lux).—Length, 460 feet. A highly sensational subject of exceptional merit. A hunter goes on a trip. During his absence the house is pilfered by burglars. His wife interferes, but is stricken down. When the unsuspecting husband returns he finds conditions to stagger him, and sounds an alarm. Assistance pours in from all directions. An old hat on the floor is a clue, and directly the hunter lets his dog off in pursuit and the officers are led to the rendezvous of the guilty men. They make a hurried exit through the floor. The door is broken down and the mode of exit determined by the dogs. The officers gain upon the men. A running battle takes place. When brought to bay, one of the men and an officer are killed. The other man seeks refuge in a shack, and after the door is broken down he is brought out and taken prisoner.

At the home the patient is progressing very nicely, and the hunter is happy to think that the assault is not as great as he presumed it to be. The officers return to report the capture of the man. The scenes conclude with an enlarged view of the dogs. Photographic detail perfect.

FREE ADMISSION (Lux).—Length, 267 feet. An amusing comedy well calculated to produce a good laugh. One friend forwards to another two admission tickets for an entertainment. The tickets are delivered. Immediately all preparations are made for the occasion. The husband and wife start out on a shopping tour. The millinery, dry goods, clothing, hatter, etc., all are called upon and a brand-new turn-out is hired. Loaded down with parcels they return to their home.

When they reach the theater and dismiss the carriage they step up to the entrance and are astonished to learn that the place is placarded as closed for the season.

Our enthusiastic friend and his wife are left to pick their way home, where more time may be enjoyed for the reflection upon the subject.

A CONTAGIOUS NERVOUSNESS (Gaumont).—Length, 487 feet. "The Storm." The master of the house on leaving home has a slight difference of opinion with his wife. This puts the poor lady in a temper and seriously aggravates her hubby. As a result the wife quarrels with the housemaid, the housemaid with the butler, the butler with the cook, the cook with the policeman, the policeman with the hawker, the hawker with the donkey, and then with the peddler, and the peddler with his dog. The gentleman grievously upsets his office staff, who in turn take vengeance on each other.

When the day's work is over, the master of the house looks forward to seeing his little wife once more. He decides to take her home a little peace-offering.

The Sunshine.—He arrives home and is welcomed with open arms, and the peace-offering is received

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graciously. Then follows a making-up all 'round. Peace is restored right on down the line.

THE DOOR-KEEPER'S SUBSTITUTE (Raleigh & Roberts).—Length, 517 feet. The door-keeper of an aristocratic apartment building hires a substitute while he visits his sweetheart. The substitute neglects his duties in his attempts to flirt with a servant maid, and finally goes to sleep. The unlucky tenants meanwhile are unable to get in, and soon an angry crowd is collected. They effect an entrance with a ladder, and find themselves in the apartment of a bachelor. As the door is locked, they decide to sleep there, and they make themselves as comfortable as possible on chairs and divans. The bachelor returns, and as he turns on the light thinks the people in his rooms are burglars, and, pulling out a revolver, starts shooting. He is overpowered, and the wrathful tenants descend to the door-keeper's room, and, after soundly thrashing the substitute, throw him out.

LION'S TILTING CONTEST (Raleigh & Roberts).—Length, 234 feet. Trials of skill and strength on the waters. Long boats manned by large crews of oarsmen row past each other at a terrific rate of speed. In the stern the contestants stand armed with long wooden lances, and as the boats pass they attempt to knock each other off.

THE GAMBLING DEMON (Rossi).—Length, 950 feet. A sensational subject, with a timely moral. The gambler marries a beautiful woman, and she passes a lonesome existence while he indulges in his card games. He is ruined, and steals her jewels, which he loses to his unsuccessful rival for the hand of his wife. The rival returns the jewels to the unhappy wife, who gets a divorce and marries him. The gambler's life along the downward path is shown step by step, until at length he becomes a tramp. His former wife passes him, radiant and happy, riding in a carriage with her handsome and loving second husband. The gambler is overwhelmed with a realization of what he has lost and throws himself under a passing train.

NEPHEW'S LUCK (Rossi).—Length, 433 feet. The favorite nephew is left the property of his deceased uncle, much to the disgust of the other relatives. He enters a life of dissipation and gambling, and when thoroughly penniless attempts suicide. Every endeavor in this direction leads to ludicrous failure. At length he fastens a rope to the chandelier and tries to hang himself. His weight tears the hook out, and down comes a veritable avalanche of bank notes which have been secreted there.

A DISLOCATED VETERAN (Gaumont).—Length, 247 feet. An illusion that is mystifying and amusing.

THE ENCHANTED BOOTS (Gaumont; Colored).—Length, 550 feet. The devil is trapped in a wood and is released by a boy. The devil rewards him with a pair of boots which make the wearer invisible. With the aid of the boots he has many adventures, appearing and disappearing miraculously, and performing heroic acts. The picture is beautifully colored, staged in enchanting scenery.

THE PROFESSOR'S SECRET (Gaumont.)—Length, 614 feet. Acting on the Darwin theory, that man descended from a monkey, a scientist experiments towards turning man back to the monkey stage. He inoculates a number of persons with the preparation and after the subjects reach their homes the reversing process begins, and they become monkified. Their antics are uproariously funny. The scientist is unable to turn them back to human beings again, so they are collected in a large cage and placed on exhibition. Here they are visited by an ape dressed in human attire.

THE NOVICE TIGHT-ROPE WALKER (Gaumont).—Length, 317 feet. Auntie visits a circus and when she reaches home tries to emulate the tight-rope walking. With desperate determination she attempts the feat in various places, always resulting in a severe fall and humiliation.

THE HALF-MOON TAVERN (Urban).—Length, 507 feet. A sensational and seasonable drama on novel lines; cleverly enacted and faultlessly set. In picturesque and thrilling scenes of snow-covered landscape and exhilarating sleigh exercise, the innkeeper falls victim to his own greed, and nearly murders his daughter instead of a lady guest. His remorse is touchingly displayed in a final scene in which guilty and innocent are reconciled.

ANTICS OF TWO SPIRITED CITIZENS (Urban).—Length, 234 feet. Riotously comic, with genuine fun in every incident. During the temporary absence of its owner, a bath chair is appropriated by a couple of drunken rascals, who reap a rich harvest from the charitably disposed. Fun waxes hilarious as the rightful owner is carried in chase, and comic incidents rapidly occur, until, finally, the rogues are escorted by the police to the place provided.

MA-IN-LAW MESMERIZED (Gaumont).—Length, 329 feet. It is very evident that Ma-in-Law is proving herself a nuisance to the newly wedded couple, and Mr. Son-in-Law, try as he will, cannot find a way to be rid of her.

One day he notices the advertisement of a professor in hypnotism. He goes in and states his case. The professor demonstrates his powers on a subject, and gives Mr. Son-in-Law some coaching in the art of mesmerism.

Full of glee, Mr. Son-in-Law make his way home. Mr. Son-in-Law engages Ma-in-Law in conversation, and on the old lady becoming somewhat overbearing, throws his mesmeric influence over her, to which she succumbs.

While under this magic force, Ma-in-Law is led to her bedroom, made to pack her boxes, and in haste dress for traveling, call a cab, and clear from the house.

The poor sufferers are left in peace, and return arm-in-arm to their little home.

NEIGHBORLY NEIGHBORS (Lubin).—A young bride is much admired by the neighbors, especially by Mr. Brown, who plays the violin and Mr. Jones, who plays the trombone.

They send letters to the young bride and announce their visit for eight o'clock, after which time they expect the young husband to be gone to the club.

The angry bride shows the letters to her husband, who dictates a letter to the wives of the lovesick musicians, inviting them to call at 8 P. M.

It is better imagined than described how the two lovesick musicians try to play themselves into the heart of the beautiful bride, while their wives are listening in the next room.

When at last the wives' patience is exhausted, they rush into the room and guide their husbands to their own home, sweet home.

For the next fourteen days the husbands take their meals standing.

THE PARENTS' DEVOTION (Lubin).—The drudgery of farm life becomes distasteful to a young New England farmer, and day in and out his fancy pictures the delights of the great city. How to secure enough money to gratify his longing is the perplexing question. His father returns from market and conceals the day's receipts in a corner of the fireplace. The son has seen this through the window and resolves to possess it, but is caught in the act by the stern old father, and despite the pleadings of his mother, is forced to leave the house. Tearfully bidding adieu to his sweetheart, whom he has met in the lane, he starts for New York, where in a short time he is caught in a vortex of dissipation.

His dear old mother waits day by day for tidings of her erring boy, but all in vain. The father, notwithstanding his stern exterior, rests neither night nor day with gloomy forebodings. At length sleep ends his vigil, and he sees in a vision the foolish boy surrounded by the fast set, who are seeking to devour him.

Acting on impulse, he goes to New York, and, after many wanderings—hoping against hope—he finally meets the repentant prodigal. His friends and his money disappear simultaneously, and he is only too willing to yield to his father's entreaties and return home and start life anew. Back to his mother's arms, the "fatted calf is killed," and among his childhood friends a happy reunion takes place.

THE MAN IN THE OVERALLS (Selig).—In this production we contend to have, not only just as good, but a better film subject than you have had at your disposal in many, many moons.

We wish you to become fully aware of its superiority and appropriateness for a feature film and head-liner; therefore, request that you follow the subsequent synopsis closely and be convinced, from your own opinion, that the subject is stupendous in dramatic ascendency, impressive scenes, and routine of thrillingly sensational composite.

The hero, a young and trusted employee of a large lumber firm, is greatly in love with a pretty young lady who is stenographer to the president of the company. He is not alone in this inclination, his progress being diligently opposed by the foreman of the yards, a jealous rival who resorts to every conceivable method of villainy to wrest him from the girl's favor.

The first scenes, occurring in the office and different portions of a modern lumber yard, show the hero's love for the girl and trouble between the rivals as a consequence. Jack Gray, the hero and girl's sweetheart, knocks his aggressor to the ground. The villain, now reeking with revenge, is next seen, in company with two of his friends, drinking and planning an evil plot against Jack Gray. At a gay and peaceful party given in honor of the engaged sweethearts, the villain and his two dissolute companions are seen to enter and attack the hero. A stirring scrimmage ensues, and again Gray floors his antagonist, but not without upsetting the festal spread. The knave manages to arise and possess himself of a lighted oil lamp, which he cowardly hurls at his rival with deadly intent. Gray barely dodges same and the dangerous missle goes wild, crashes through a mirror, and explodes, setting fire to the place. The other gentlemen guests have, in the meantime, ably subdued the villain's affiliates, and, as the smoke from the explosion clears, Gray again has the instigator under control and all three intruders are roughly ousted.

The news of this disgraceful affair reaches the head of the firm, and Gray is called upon for explanation. He places the blame where it justly belongs and the treacherous yard foreman is discharged. Burning with hatred for his successful rival, the persistent villain next incites a number of his former underlings to try and induce the owner to reinstate him and discharge Gray, under the threat of serious trouble should their demand be refused. The villain and his gang are then seen out in the lumber yard, riotous and threatening. Needless to say, their demonstration is ignored. Still intent upon his purpose, the villian employs an Italian workman, who also has a grievance, to help him put his rival out of the way. Then follows the purport of one of the most dastardly crimes ever concocted for the riddance of an enemy. The scene is the interior of a large saw mill. The machinery and huge saws are in operation and the workmen are busy at the levers and at planing. Jack Gray enters and consults one of the sawyers in connection with an order for material. The workmen depart to fulfill same. In the interval, Jack's sweetheart has learned the former foreman's purpose, and at this point warns Jack that his life is in danger. In being a brave fellow, Jack does not heed her advice, further than to sincerely thank her for the interest she takes in him. The girl leaves him, after which there is no one in the mill but Gray. The villainous scoundrel, accompanied by his murderous hireling, then sneakingly enters and attacks the hero from behind. Gray, now forwarned, is alert and opposes his assailants in a life and death struggle; but to no avail, for his antagonists are prepared to fulfill their intention, and Gray is soon knocked unconscious and subjugated to a helpless heap, at the mercy of his murderous enemies. They lose no time, for, although all the entrances are bolted, the crime which they now contemplate would subject them to the severest punishment that the law imposes. In an instant they lift the unconscious hero, throw him across the traveling table of the huge log saw, start the machinery, and leave their victim to an apparently horrible death. But our brave little heroine, in hearing the scuffle, rushes back from the office once again, to assure herself that her sweetheart is in no danger. To her intense surprise she finds the door locked, looks through the window and almost prostrates from the ghastly sight that greets her eyes; the form of her sweetheart slowly but surely gliding into the jaws of death. She breaks the window panes, trying to reach the door bolt in this manner—every moment is precious—but her efforts are futile. Horrified at this discovery, she summons her entirety of admirable courage, secures a plank and thunders it against the big door until a panel is knocked out, sufficiently close for her to reach the bolt. She is next seen swiftly speeding toward her betrothed, who by this time is dangerously near the huge saw. She drags him from the table and partly rouses him from his stupor. Her screams have, by now, attracted the attention of other employees, together with the president of the mill, who quickly start in pursuit of the two scoundrels, and after a short but thrilling chase, in which the villains fire at their pursuers, they are captured without loss of life on either side; a remarkable feature to this production, considering the unceasing thrilling and sensational constituency of same. The chase covers an odd piece of ground, and, from its impressively rustic formation, affords a most beautiful background to this stirring picture.

The closing scene shows where the mill owner makes our hero foreman of the plant, bestowing a written notice to Jack, in person, at a party where his friends are completing their festivities, formerly interrupted, and adding to their joy and thankfulness over the safe and praiseworthy rescue of their friend, crowned by all with the pleasing news of his promotion and impressed with the generosity of the excellent character, the mill owner; at which they rejoice and conclude their party with an old-time Virginia reel.

MISHAPS OF A BASHFUL MAN (Selig).—Something different from anything you have ever seen. Strictly original, odd, and most comical in its unusual theme; far away from the ordinary and extremely close to the humorous limit, and that is what takes, you know.

The bashful man calls upon his lady love in the twilight hours, and attempts to be interested in fulfilling the routine generally expected of the gentleman caller, but his efforts at composure and to entertain the apple of his eye, conversationally, musically and munchedly, are quite futile; in fact, a complete failure. Consequently, the hero who came to bask in the radiance of the fair maiden's gaze leaves like the trees leave in Autumn, with a sad, dejected and altogether appealing mien.

The next morning a bright sunlight on the daily paper reveals the advertisement of Dr. Non DeBash, who positively guarantees to cure, through the astounding and newly discovered medium of "love elixir," any case of bashfulness that inhabits the earth. The embarrassed fellow readily succumbs to this intoxicating information and immediately departs, in great haste, to the offices of this wonderful doctor; the only possible relief to his ever-increasing source of perplexity, a faint heart.

Already, upon his arrival, the Dr. Non DeBash is beset by other victims of this monster malady, which somewhat relieves the tepid nature of our shy sufferer. Several loving couples drink the "love elixir," and immediately swoon into affectionate unison with one another. This is evidence enough

for our hero. He orders a quart bottle of this wonderful preparation, enough to liquidize the bashful mentality of a wooden man.

From here on things are lively. The newly inspired aspirant hails most every one he meets with a loving embrace, especially affectionate toward the gentler sex. He causes great commotion in various street scenes, at a cafe and skating rink, being duly ejected and roughly handled in each instance. The rink scene starts the climax to his frantic conduct. He is the limit, here, and municipal officers are required to quiet the officious offender, so inoffishiy obtrusive in osculative offerings. They take him before the police judge, followed by the interrupted patrons of the rink, who demonstrate an ill-will toward the victim. The cops have all they can do to restrain them. With it all, however, the hero does not lose his wits, through hitting the bottle and being hit, for he persuades them all to partake of the "love elixir" that produces so succulent a disposition. The soothing dope has the desired effect, and his former aggressors are soon hilariously jolly, gay, loving and affectionate. A howl goes up for more of the elixir, which is amply supplied. Under the influence of this dope, they show even too kindly a disposition toward the hero and every one else, the last picture disclosing a half-confused, half-satisfied effort on the part of the new victims to completely overwhelm one another with a melee of affection and loving embraces, so thoroughly produced by the "bracer."

AFTER MID-NIGHT (Vitagraph Co.).—An attractive and neatly dressed woman, in crossing the street, slips on the ice and falls directly in the path of a fast approaching automobile. A gentleman dashes into the street, and, at the risk of his own life, rescues the girl. He modestly accepts the thanks of the lady, as well as the compliments of the onlookers, and gets away quickly, the woman watching his departure with gratitude, almost love, in her eyes.

The next scene is the interior of a comfortably furnished home. Two men are in earnest conversation; one, middle-aged, with hard but intelligent face; his companion, younger and more cunning than intellectual. They are burglars. The door opens, the girl of our first scene enters, greets the older gentleman cordially, and tells of her accident and rescue. This over, she is told of a plan to rob a house that night, and is informed that hers is the lot to burglarize it.

A gentleman and his wife are at home; he at the table, writing; she reading a book. The time has passed so rapidly that before they realize it, it is "after midnight." The woman kisses her husband "good-night" and retires, leaving him to finish his work. He writes for a while, yawns, glances at the couch longingly, decides to rest for a few minutes, and turns off the light. Before he is scarcely settled a light from a dark lantern is seen at the window, then inside the room and at the safe.

The man on the couch jumps up, switches on the light—the master of the house and the burglar stand face to face. The unwelcome visitor proves to be the girl whose life had been saved in our opening scene, and the man about to be robbed is the rescuer. His face expresses astonishment and reproach; hers, shame and fright. He looks at her calmly for a moment, then comes toward her, talks kindly and promises to let her go unmolested if she will forsake her evil ways. He opens the door, she is about to depart, when his wife, attracted by the noise, enters the room, and, woman-like, misunderstanding the situation, believes her husband unfaithful. Meanwhile, a policeman, in passing, has noticed a ladder standing under the window. He mounts it, reaches the room just as the gentleman is trying to square matters with his wife. Further explanation, he realizes, will betray the girl. His wife indignantly refuses to wait, and is just about to leave him when the girl comes forward and confesses her guilt. All efforts to secure release from the officer fail, and he departs with his prisoner. The final scene is at the jail, where the girl has paid the penalty of her wrong-doing and is given her freedom. She bids the warden good bye, and with the man and wife whose house she was about to rob, rides off in their automobile.

WHO NEEDED THE DOUGH? (The Vitagraph Co.)—A tough looking character is noticed loitering in front of a banking institution as a gentleman emerges counting a roll of money. The tramp looks at it longingly, decides to appropriate it, grabs it and starts on a run. Several bystanders have observed the daring hold-up, and with a policeman start in pursuit. A chase through the streets follows. Coming to a bakery, the hobo runs in, the crowd almost at his heels. He runs to the rear of the store, and, as his followers come in, the hobo pelts them with loaves of bread from the counter, driving them back, then rushes down stairs. There is no safe hiding place in view, but, glancing at the dough trough, he decides to hide there, first depositing his money in a roll of dough lying on a table. The pursuers follow him down, scan every possible hiding place, and finally discover him in the trough, drag him out, turn him over to the officer, who takes him to the station house. The excitement over, the baker returns to his work, cuts up the dough, puts it in the pans and shoves it into the oven.

The following scene shows a "Weary Willie" lounging about the street begging from the passerby. Having secured some money, he proceeds to the bake shop, the scene of all the excitement, buys a loaf of bread and goes out. Fortunately for him, the loaf he purchased contains the roll of money hidden by his brother tramp, and our closing scene shows him in great glee counting the money.

TROUBLES OF A FLIRT (Vitagrgaph Co.)—A young girl, who is very much of a flirt, is entertaining a young man who is deeply in earnest in his attentions. Everything moves along nicely until "papa" comes into the room. He disapproves of his daughter's actions, scolds the girl and puts the caller out.

Shortly after, the old gent packs his grip for a journey, warning his daughter not to entertain any young men during his absence. She promises, but resolves to have her own way. After her father's departure, she sends a note to "Charlie," asking him to call, incidentally mentioning that her father is away. The note is delivered, and in due time the young man arrives. The couple are very demonstrative, and are thoroughly enjoying themselves, when the maid announces another caller. "Charlie" hides under the sofa. The newcomer enters and takes a seat on the sofa, and becomes very "spoony," much to the disgust of caller No. 1. A few minutes elapse when the maid enters with the news that another visitor has arrived, and caller No. 2 is hidden behind a screen. The third lover takes a chair and presents the young lady with a bouquet of flowers. He, like his predecessors, makes very strenuous love to the young lady.

We now see the father coming up the street and entering the house. At the sound of his footsteps, the last arrival scrambles for a hiding place. He bumps into his rivals. One engages in a fist fight with him; the other, standing to one side, an interested spectator. All of them are too much occupied to observe the old man's entrance. He enters and takes in the situation at a glance, separates the scrappers, and demands an explanation. When he hears it, the daughter is severely reprimanded; the two pugilists resume their fight, and while this is going on the father 'phones for the police. They quickly arrive and drag the three lovers off to the station house, the father and his daughter following.

In the court room the old man tells his story, and during the recital the daughter flirts with the judge. After all the evidence has been produced, the young men are committed to jail, while the judge takes the young girl's arm and walks away, leaving father in a faint on the floor. The crowning scene shows the three lovers sitting in their cells, the picture of despair.

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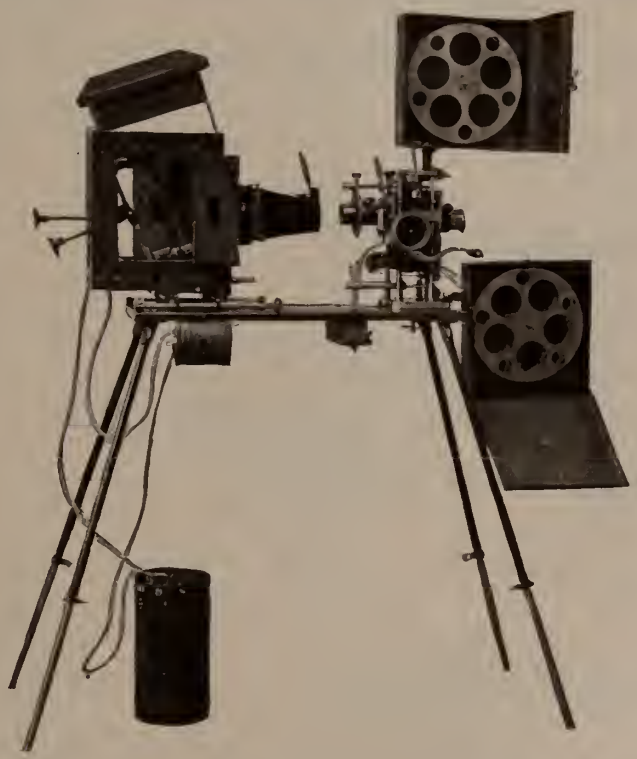

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J. P. Chalmers, Associate Editor and Business Manager.

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Editorial.

The Renter.

It would be a good idea for the members of the F. S. A. to take up at their next meeting the matter of regulating or suppressing those bally-ho or hoodlum exhibitors who are bringing the business into disrepute. Not a week passes but some exhibitor is haled to court for disturbing his neighbors by a discordant band, piano or phonograph. These things are all very good if used with discretion, but to flout them in the faces of the law or wishes of the community is only making enemies.

The Exhibitor.

Another matter for regulation is the practice by some exhibitors of distributing among school children their tickets or circulars. This was discoursed upon in the pulpit by the pastor of a Kansas City church; and others, ministers and teachers, have publicly decried the practice. Speaking of this to an exhibitor, he said: "This is a free country and I propose to run my business as I see fit." Of course, no sensible exhibitor will follow those tactics which serve to stamp him as a nuisance and stir up public feeling against picture shows. In an interview credited to the president of the F. S. A. by a Pittsburg newspaper and which we reprint on another page, he touches on this matter, which ought to have the serious consideration of the Association.

The Operator.

We have of late received many complaints from experienced operators that their situations have been taken by boys or inexperienced men. This is short-sighted economy on the part of the exhibitor, as many of them have found when they have had to pay for burned reels or damaged machines. Numerous accidents have occurred during the past week in which nothing more serious than the loss of the film or the machine is reported. All of them are traced to careless or ignorant operators. We are glad to note that unions have been formed in several cities in which the members have to pass an examination. These will gradually coalesce into a national organization which will do much for the welfare of the business if rightly conducted.

As intimated in our advertising columns, we will be pleased to list the names of all qualified operators who are out of work. They should send us their references and qualifications (not for publication, but as a guarantee) and notify us immediately that they have obtained employment.

The Manufacturer.

The development in similarity of ideas in moving picture productions is remarkable at times, so much so that even the manufacturers are led to suspect it is due to collusion. The cases about to be referred, however, are clear of any such suspicion and therefore are the more interesting. For a long time there has been a scarcity of film subjects depicting scenes in life among the mountaineers and on the plains, notwithstanding an active demand for them on the part of exhibitors. Within the past two weeks four manufacturers have placed subjects of this character on the market. The Essanay Company, of Chicago, came out with "The James Boys in Missouri," a picture depicting, among other features, some excellent work by genuine cowboys who know how to ride; the Edison Company produced "The Cowboy and the Schoolmarm," a masterly execution; the Kalem people put out an interesting piece of work, "The Moonshiner's Daughter"; and Lubin presented "The Mountaineers."

Owing to the proverbial "long felt want" all these subjects met with a hearty reception and struck such a popular chord they will bear repeating where some more pretentious pictures of a different order will receive less attention than they deserve. Of the four subjects named the Essanay leads in action, but for novel situations and general scenic effects the Edison subject ranks first. This sudden appeasing of the appetite for subjects of the kind just mentioned has unfortunately detracted attention from some very meritorious productions, among them "Jealousy," a title substituted for "Othello." It is a Vitagraph offering commendable in general detail. The Pathe people also produced a very beautiful picture, "The Sleeping Beauty." It is an improvement in many respects on the subject of the same name they produced about five years ago. "Christmas Eve" (a far-fetched title) would be improved by cutting out a portion of the scene preceding the last.

We wonder what the father of dramatic art would say if he came to life again and witnessed the rendering of one of his classic plays on the screen in pantomime. Certainly he could only commend such acting as is done by the Vitagraph stock company in their rendering of "Macbeth." The murder scene is depicted with good judgment and those who cavil at the presentation of tragedy in any form will agree that in the rendering of classic plays the actors must "follow the book." When seen on the screen, these acts are far less gruesome than if carried out by living actors upon the stage.

"The Lion Hunt" is a rare subject issued this week and will make a good headliner. The photographic quality and realistic scenery are strong features in this film.

One fault in the present mode of releasing and renting films was manifested by two large theaters, within a block of each other, both running the same subjects. There is no reason for such absurd mismanagement. A little farther along another theater was showing both F. S. A. and independent films. Another theater was making a vain attempt to get an audience interested in "Cupid's Realm." Somebody is progressing backwards.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER VIII.—CONDENSERS.

Condensing lenses are made of standard diameter (4½ inches) and of varying focus. The focus of the lens required will depend on the throw and it is well to order the first pair from some reputable optical house, giving length of throw and size of picture. Find out exactly what it is they send and thereafter order the same; 6½-in. and 7½-in. are most generally used and in some instances one 6½ in. and one 7½ in. are used together. As to the grade of lens—it is a mooted question. The cheap, 75-cent lens is most generally in favor and gives good results but not quite so perfect as the higher grades. The more costly lens breaks just as readily, however, as do the cheap ones.

As to condenser breakage, it is a thing that will occur under the most careful and intelligent management, but ignorance or carelessness will largely augment it. Briefly stated the main causes of breakage are as follows: (*a*) lenses fitting too snugly in the "round" (metal casing into which the lenses fit in most lamphouses). Lens should *never* fit tight in the round. There should be at least 1-16 in. play and the ring should not be screwed down tightly. The lens should rattle when shaken; but this should not be overdone. There is room for the exercise of a little good judgment and common sense in this matter. If left too loose the lenses will not set square with each other, in which case the light will be materially deflected and much of it lost. Should the lens be too large it may be reduced by grinding the edges on a coarse grindstone—never use an emery wheel as it will chip the edges and ruin the lens. (*b*) The light too close to lens, caused by lens of wrong focus—remedy: get right focus. (*c*) Circulation of air in lamphouse and condenser casing holes closed or *vice versa*. Remedy: regulate condenser vent holes according to amount of circulation in lamphouse. (*d*) Stoppage of screen over lamphouse with carbon ash. This produces excessive heat in lamphouse with consequent abnormal heating of lens and liability to breakage. But no matter what you may do or how careful you may be condenser lenses will occasionally break.

The writer has run for months without breaking a lens then, under seemingly the same conditions exactly, they would break, break, break, leaving him to simply scratch his head and wonder what caused it anyhow. One other prolific cause of breakage is allowing the carbons to flame. Carbons will "flame" when too far apart, especially if powerful current is being used, and this creates excessive heating in lamphouse. This is bad enough, but if the flame itself strikes the lens it will break sure.

To recapitulate: Get your lenses of right focus for your work; have them fit loose in round; regulate your vent holes with judgment and *don't* allow your carbons to flame. By so doing you will reduce breakage to a minimum but—condensers will break and a stock should at all times be kept on hand.

PROJECTION LENSES.

Get them to fit your work. Get them of good quality. Get them of good size. Keep them *clean*. Supply the house that furnishes your projection lenses with exact distance from lense to curtain and exact size (width) of picture you want and if they know their business they will do the rest. To find the size motion picture lens required divide distance (in feet) from lens to curtain by width (in feet) of picture desired and quotient will be number of lens. For instance: If a 15-ft. picture is desired at 60 ft. we find 60 divided by 15 is 4—you want a No. 4 lens. This applies to motion picture lenses only. Always be sure your lenses are in *exact* focus. Nearly right will not answer. They should be exactly right. Select a scene with coarse grass or trees with leaves and bring out every spear or leaf clearly. Have some one manipulate the adjustment screws for you and go yourself down into the darkned house close to the curtain and direct him. A lens may be nearly right but just a fraction of a turn of the screw may make it better, but you cannot perceive the difference from the operating room. Lenses should be kept clean and this may best be done with wood or denatured alcohol, polishing afterward with a clean, soft chamois. Take the lenses apart occasionally and clean, but be *very sure* to get them together just as they were or you will have trouble. The smaller diameters of stereopticon lenses do not give nearly so clear-cut a picture as those larger. A 2¼ lens is small enough (2¼ in. in the clear). But above all things remember this: a cheap lens is an abomination and dear at any price—even as a gift.

The Picture Next.

The Electric Light in the Optical Lantern.

No. 7.—By C. M. H., in *The Kinematograph and Lantern Weekly.*

Continued from page 286.

Now that we have devoted some considerable attention to the more technical part of the subject, it will be as well to turn our notice to the practical portion and deal with the matter from the point of view of the itinerant lanternist arriving upon the scene of his evening's labors.

First as regards the fuse. To refresh our memory, it may be again mentioned that the fuse is a kind of safety device inserted in an electrical circuit at different points along the wires, for the purpose of automatically breaking their continuity at any time, should the current become too large for them to carry with impunity. For the amount of current which you could draw from electric light mains would otherwise be only limited by the resistance offered by the work that you give it to do, and it might easily happen accidentally that that resistance was so small that an immense quantity of current would rush through the wires, with the probable result of burning them up, and doing considerable damage to the installation generally. A fuse is a piece of easily melted tin or lead wire, of small diameter in respect to the current that it is destined to carry. If from any cause this quantity of current is materially augmented, it will raise the temperature of that fuse wire above the melting point, and it will drop from between the terminals and immediately break the circuit and prevent the further flow of current. So it will be seen that the first thing a lanternist has to see to on arriving at a lecture hall is that the wires bringing the electrical supply into the premises are sufficiently large to carry the amount of current that he requires for his lamp, and that the fuses that are inserted in the circuit are such that they will not melt under any legitimate strain that they will be subjected to during

the course of the evening. Over and above all the installation fuses in the hall, the lanternist should *carry his own private fuse,* which he can place in some easily accessible position near the lantern, and which he so arranges that it is in the lantern branch of the current only. No other current whatever should be drawn from the wire controlled by that fuse.

The next cut-out beyond this, which would be one belonging to the hall, should be of greater capacity, so that in the event of an excess of current being taken from the wires the lantern fuse would be sure to give out first, for then the lanternist will know in a moment where to put in the renewal piece of fuse wire, and there will be the least possible delay. If the second cut-out is not exclusively on the lantern circuit—that is to say, if there are any other lights running on the wires in which the second cut-out is placed—that cut-out should be large enough to carry the current required to furnish the other lights, as well as enough to blow the lantern fuse and a little to spare.

Fuse wire is made in several different sizes, and the electrical lanternist should always be provided with a few pieces of suitable dimensions. The wire is kept in stock by all large suppliers of electrical accessories in most of the sizes of the standard wire gauge. One of these little instruments should also be carried by the lanternist, who will thus have a ready means of arriving at the current that a given fuse will carry. Thus, No. 18, S. W. G., which is 0.0437 in. diameter, will melt with a current of 15 amperes, while the next size smaller No. 20 will give way at 10 amperes. When two or more pieces of wire are combined to produce a fuse of larger capacity, they should be *twisted together* into a single rope, and it should be remembered that the amount of current which such a compound wire will carry is a little less than the sum of the maximum currents that the individual strands will bear. Thus, two pieces of No. 20 bound together would hardly take 20 amperes without fusing.

The next question which presents itself is as regards the resistance that will be necessary to control the flow of current through the lamp. This will depend, of course, to a certain extent, on the amount of light which it is desired the lamp shall yield, for the quantity of light is proportional to the current that passes through it, while the current depends upon the total resistance of the circuit. As the resistance which the arc presents to the passage of the electricity is not sufficient to prevent 100 volts from driving an incontrollable amount of electricity across it, it follows that an artificial or auxiliary resistance will be required to bring the total up to the necessary amount. What the extent of this artificial resistance should be it is rather difficult to say exactly, for the resistance of the arc (it is really more in the nature of a back electro-motive force than actual resistance) is a variable quantity, depending to a very great extent upon the amount of current flowing across it and upon various other factors.

Let us take a case for the ordinary practice of an electrical lanternist. We will suppose that the hall in which the show is to be given is a rather large one, taking, say, a sheet of thirty feet across or thereabouts. This will require, in order to give satisfactory results, a far brighter light than will be yielded by any limelight jet. The last time I operated an electric lantern where the screen was of this size I used a lamp that required a current of 15 amperes, and the result was in every way satisfactory. We will suppose that the available electric supply is one of 100 volts pressure, as it was in this case, and as it is in nearly every case where the supply is drawn from the Corporations' lighting mains, or even from a private installation. Now the resistance of a 15 ampere arc is about 2.33 ohms, that of a 10 ampere arc being 4 ohms, and of a seven, 6.5 approximately. It is the first that we are concerned with. The total resistance of a 100 volt current in which 15 amperes flow must be 6.66 ohms, for 15 divided into one hundred goes six and two-thirds. That amount of resistance has to be built up of that of the arc together with an extra resistance to bring the total to that amount.

Of course, the resistance of the arc must be subtracted for the total required, and the result, namely 4.33, is the amount of the artificial resistance that is required in circuit when it is desired to run an arc, taking 15 amperes, the original electro-motive force being 100 volts.

(*To be continued.*)

Making Slides by Reduction.

By Burton H. Allbee.

Specially contributed to the Moving Picture World.

In a fomer article making slides by contact was treated fully, and for everything except exposure that article holds good. The same developer, the same methods of clearing, washing, drying and mounting, are employed as in slides by contact. The difference is solely in methods of exposure.

In the contact process the negative and the slide plate are placed in a frame and the exposure made exactly like making a print on paper. In reduction processes the worker goes about it almost the same as in making a bromide enlargement, except that the process is reversed, the positive is made smaller instead of larger, as in making enlargements. In other words, reduction is taking a negative of any size and reducing it to the size of a lantern plate.

Professional workers have elaborate instruments, copying and reducing cameras with lenses made especially for this kind of work and with various sizes of kits to hold the different size of negatives while at work. An XX 10 negative, or even larger, can be reduced to the size of a lantern plate and will come up sharp and clear in development, reproducing all the gradation of tone and the delicate detail of the original.

A good reducing apparatus with a fixed focus for 4 x 5 negatives can be bought for $5. More elaborate instruments range up to any price one wants to pay, the expense depending upon the quality of the lens. The low-priced one, fitted with a meniscus lens will reproduce all the qualities of a good negative, but the cheap lens does do as well with a poor negative. One could buy the cheap camera and fit it with a high-priced lens if desired, but, except under special circumstances, this would scarcely be desirable, since, if any considerable amount of money is to be expended, it is better to buy a focusing reducing outfit, supplied with a good lens and all the other attachments required for making slides by reduction.

There are temporary methods of reducing which can be utilized upon occasion, and good work can be done with them. For example, suppose one wishes to reduce a 5 x 7 plate. Get a piece of board one-half inch thick and cut a hole a shade smaller than the negative. On one side glue two rebates into which the negative can be slipped. Put this negative holder in the window, with

a piece of ground glass or two or three sheets of white tissue paper back of it.

If you use a 5 x 7 camera, get two kits for lantern plates. Put them in a holder with lantern plate in them. Focus on the negative on the holder as though making an exposure anywhere. If the negative is strong, with sharp contrasts and steep gradation, no backing of ground glass or white tissue will be needed, but if it is soft or weak, this backing will emphasize the contrasts and will help in making a snappy slide.

This method makes good slides, inclined to softness, or, in some instances, they will look out of focus in the distance. As a rule, however, in the absence of any better means, this simple process will be found sufficiently effective for ordinary purposes. Any size negative can be reduced the same way. In fact, when you stop to think about it, a considerable portion of the landscape can be placed on a small plate, hence it is no difficult feat to reduce a small negative still smaller.

In reducing in the camera, whether fixed focus, focusing or in the window, daylight is essential. It might be possible to do quite as well with a powerful arc light, but smaller lights will generally be found unsatisfactory and one better not attempt it. The illumination will be uneven and some portions of the slide will be strong and some weak. Better use daylight, preferably north or west. Of course, either is steadier than south or east. The window where one works should not be shaded and no trees or buildings near at hand should come across the view. If they do, some impression will be made upon the lantern plate, and it will turn out part negative and part positive, not a very good combination.

The length of exposure will vary, but taking a negative of fair density on a bright day it will require from fifteen to twenty-five seconds. On cloudy days, up to forty-five seconds, or even longer, will be needed. Generally an exposure substantially half-way between the extremes will be found a good one for a trial. Upon the result of that more definite and possibly more satisfactory exposures can be made.

After the exposure is made the remainder of the work will be exactly the same as in making slides by contact. Sometimes they seem to require closer attention in development, but perhaps that is only fancy. They should not. If an image is impressed upon the sensitive film, it doesn't matter how it is done. The developer should work substantially the same provided the relative exposures were the same.

The only advantage in reduction is it enables one to make use of all sizes of negatives. A negative made with a good lens in a 4 x 5 camera, sharp and clean, will make quite as good a slide by contact as could be made by reduction. At the same time one often wishes to include all of a 4 x 5 negative on a lantern plate, and obviously that requires a reducing apparatus. Yet, even if it does, little money need be expended. Make the lower priced ones serve your turn, unless you care to purchase the expensive apparatus. It is an excellent thing to be able to do it, and wherever it can be done one does well to work with the best tools and instruments procurable. On the other hand, if one doesn't feel able to put out the amount of money required in purchasing the expensive outfits, good work can be done with the lower priced ones.

You will spoil more slide plates in reducing by daylight than you will working by contact with artificial light. A gas flame usually burns substantially the same, and if you place your negative a specified distance from the light you will always get exactly the same illumination. Your exposure can be regulated to suit the density of the negative, and after a few trials you can't go far wrong.

Daylight varies. Not only is it different from season to season, and day to day, but it will not be the same five minutes in succession, excepting at about the middle of the day. Moreover, the plate is so far from the lens that a relatively longer exposure is needed. A combination of these inconsistent factors will test the worker's judgment to the utmost. Fortunately lantern plates are made with considerable latitude. The emulsion is slow and it is easier on that account to obtain satisfactory results.

Probably, if one intends to do considerable work along this line, it is better to buy the reducing apparatus. For larger negatives, the window method could be used, but for 5 x 7 it would be better to have apparatus made especially for the work, with proper focusing arrangements and fitted with a good lens. The lantern plates saved would eventually pay for the apparatus.

The worker should be familiar with both methods of working, then he will never be at loss how to proceed, nor will it be impossible for him to direct others in the work. The man who knows how to do a certain thing has a great advantage over the man who does not know, consequently every lecturer should learn all these processes. Then he can do his work better and will feel easier about it when it is done by others.

How to Make Lantern Slides from Larger Negatives.

Get a box measuring 10¾ in. by 8¼ in. and 3 in. deep (and if unable to get one exact, make it so), take off the lid, and in its place fix a sheet of ground-glass 10 in. by 8 in. by putting runners at the top and bottom—*i. e.*, a ledge for it to slide into, or it might be made fast by simply pasting paper round the edges.

Then cut a piece, 8 in. by 6 in. out of the bottom of the box, and fix grooving at the top and bottom outside for the negative to be slipped in and out easily.

To use this device, fix the camera by the tripod screw on a board broad enough to support it, about 50 in. long, and raised on two supports about 3 in. (so that the screw is easily manipulated) and place the negative-holder at the other end with the negative, the film side facing the lens. Place on a table facing a window, so that the light will pass through the ground glass to the negative and find correct position by focussing with full aperture and then stop well down; placing two laths from top of camera to top of negative holder, and throwing a double thickness of black cloth over so as to make a dark tunnel. Cut a carrier out of a wooden cigar box to fit the half-plate carrier and size of lantern plate, making the corner pieces of stout bent pins with the heads cut off.

The length of exposure and stop to use will soon be ascertained. Try 3-32. Two minutes with ordinary negative and this will guide you as to over-exposure or under-exposure. The reason for making the ground glass larger than the negative to be copied, is to prevent a shadow being thrown around the edges of the slide, which would be the case if made the same size. The whole might be made in half an hour, and occupies very little space when not required.

JAS. OGILVIE.

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The Film Service Association.

Within the past few days rumors have gained circulation in film circles that a crisis has developed in the Film Service Association, and cancellations of orders by several of its members have been cited as bearing them out. In view of existing conditions such rumors create interest from the very moment the first whisper is heard and naturally investigations follow rapidly. Thus far nothing has been learned to justify a verification of the reports. In view of the brief period the Association has been in existence and the many vexatious problems it has been obliged to contend with, the organization is working with remarkable serenity. One thing is certain—**there is no crisis,** if by that term it has been intended to convey the impression that the existence of the Association is threatened. There is absolutely nothing to justify even a suspicion in that direction. The statements of one of the most prominent and influential members in an interview appear to be fully sustained. He said:

"A crisis in our ranks? That is all bosh. Some enemy's desire has outrun his judgment, or he is trying to create a run of exhibitors to the Independents. Such methods are unworthy the time required to apply a censure. They are foolish. Something of much better calibre will be required to get at the point. The fact is, the Film Service Association is stronger to-day than at any time since it was organized and a great future is in store for it. Why is it stronger? I'll tell you. We have had some very trying propositions put before us during the past three or four weeks and every one of them has been successfully handled with entire satisfaction to all interested. This has won for us a confidence which only some neglect or failure on our own part can weaken. It required prompt, intelligent, executive action and we made good in every instance. I do not mean to infer that our operations have attained a state of perfection. Such is not the case, as we still have many problems to solve and expect others from time to time, but I will say without fear of successful contradiction that thus far every promise made has been fulfilled as far as reason could expect and every member of the Association has had proof of its ability to promote and protect his interests.

I will not say that we have no grumblers. They are with us at all aimes and under all circumstances and conditions, but with all due allowances the members as a whole are satisfied and anybody who intimates that there are indications of a dissolution does not know what he is talking about. I could cite scores of instances where the Association has done admirable work in the promotion of mutual interests, cases in which individuals have been tided over a crisis that threatened them seriously; but what has been done will be looked upon as insignificant when the Association has had a little more experience and settles down to real, hard work."

It seems that a misconstruction has been put upon some of the developments that gave rise to the rumors in question. It is true that some members of the Association are sending in cancellations of orders to the manufacturers, but in every instance, so far as the best information goes, they are qualified. In other words the cancellations are practically suspensions. Among the reasons advanced are that the Summer season is drawing near and by the time the thirty days expire (which is the period of notice required by the contract between the manufacturers and film renters) it will be so close to hand the renters will not be able to handle new films in the same quantity they handle during the Fall, Winter and early Spring seasons. If they should forego giving the required notice now the renters would find themselves saddled with the usual quantity of films on their standing orders up to the first part of June.

Looking at the matter from a sound business point of view it must be admitted that the co-operation between the Association and manufacturers has attained at least one result that commands admiration. It has eliminated a spirit of recklessness that at one time very seriously threatened the interests of both the maker and buyer of films. As every good business should, the latter now looks ahead and advances with caution. We find that some of the renters have been inculcated to such a nicety that the manufacturers are actually complimenting them upon their good judgment and fairness. In giving notice of reduction or cancellation of their standing orders some of these renters have stated that in all probability they will renew or increase their orders immediately after the thirty days expire; that the notice is merely a precautionary measure to avoid being tied up and they wish to have a free hand to place orders as the prospects for the Summer season dictate.

With the Interviewer.

JAMES B. CLARK, PRESIDENT OF THE F. S. A., IS OPTIMISTIC.

A reporter on the staff of the Pittsburg "Times" has interviewed Mr. James B. Clark and that paper prints the following under the heading of:

The Motion-Picture Industry's Great Growth.

The all-pervading motion picture, which is abroad in the land to an extent that is marvelous, bids fair soon to break out in a new field and continue its work of devastation to the human entertainer. It already has displaced the vaudeville performers in some theaters that were devoted altogether to the latter; it has been presented in theaters built exclusively for it and has obtained patrons by the thousands who never before took much interest in anything theatrical; it has developed into such a mighty thing that a combination of managers—a trust if you will—is required properly to take care of it. Now, as always is the case, the individual is to suffer again. This time the individual is the musician.

The dozen or so men who furnish music in between the acts; who do the stunt when the hero in the melodrama rushes down center in the limelight to a striking pose; who put the audience in mood to rollick with the care-free dairymaids and near-soil boys; who come out tremolo and con espressione when it looks like all day with the flaxen haired heroine or that dear, precocious child is breaking loose again—the services of these friends of humanity, the mantle of whose music covers many a sin that even charity would find it hard to shield, are to be ignored in the future. Between the acts the motion picture will appear to ask the kind attention of the ladies and gentlemen. In other words the orchestra is to go.

Of course, no mandate to this effect has gone forth as yet, but in several cities the lower price houses already have dispensed with the music-makers; it is natural to suppose that others will follow suit. The new idea has not struck Pittsburg thus far, but another season may see the orchestra pit vacated or filled with entertainment seekers at so much per, while during the intermission given the hero and heroine to get their breath for further narrow escapes the dance of the fairies will be given on the screens across the stage, or a childhood legend will be told in picture form, or the moonshiner's daughter will fall in love at sight with the handsome young revenue officer who has just battered down her father's still.

Will the new move be a success? He would be a daring prophet who would predict the failure of anything in the moving picture line. The success that has attended the development of the motion picture art has astonished as well its promoters and its votaries. Less than a year ago a man high up in the circle which practically has the destinies of the motion picture world in its hands told the carpenter of this article that the spread of the business had been so rapid and so great that he could hardly keep up with it and he didn't see how anything but a reaction was possible. Within the present week the same man laughed comfortably when asked how it felt to be a trust magnate and said there was no telling where the end to the extension of the business would be. He thought it not at all improbable that the theater managers would get the fever and he added there would be no objection on the part of himself or his associates if they should.

Combination Was Forced.

Reverting to the growth of the business, it is declared by those who are at the head of affairs, that the combination of interests was made necessary by the conditions which that growth developed. With real mushroom rapidity exhibitors sprung up all over the country. To supply these film exchanges were established and price cutting which comes with a rush for business followed. Films were rented over and over again, going from the better houses, which could afford to pay top prices, along the grade until, re-rented many times they turned up in the shacks slapped together in a hurry and dependent on to-day's receipts for to-morrow's opening. Naturally, the films long before they reached this stage were worn out and damaged to such an extent that they lost their usefulness. Exhibitions given from such films only could result in harm to the business. If the public was to be amused and entertained as a regular thing they must be offered better material. This was the way the picture men reasoned and it was not long until the forming of the com-

bination of which the dispatches in the daily papers have told.

There were many, however, among the distributers of films who held that they should be allowed to rent the films as often as they could and finally to sell them if that was possible. Coupled with this state of affairs was the alleged infringement on the patents of the Edison people.

The motion picture was invented by Thomas A. Edison, who also has been largely responsible for making it commercially possible. He secured patents for the camera and the motion picture film. The Edison people hold that these patents prevent anyone else from using cameras or films who are not authorized to do so by them. Every camera and film, other than the Edison, are declared to be an infringement of the patents. There has been much litigation and the courts have held that other cameras than the Edison are infringements on the patent. It is claimed by the Edison people that this decision carries recognition of the film, but this point has yet to be settled by the courts. The case will come up in Chicago shortly.

Figuring that the courts would render a decision in the film case similar to that in the camera case the Edison people and those manufacturers who agreed with their view, proceeded to draw up their conditions which would govern their business. Under these regulations the film manufacturers agree to sell motion pictures only to those licensed exchanges that give a written agreement not to rent out the pictures below a specified minimum price. The exchanges also must return the films within a specified time, in other words, each film can be rented only so many times. This is to keep all up to the standard. The manufacturers agree not to recognize exchanges dealing in any way in infringing films and the exchanges agree to supply only exhibitors using licensed pictures exclusively.

Small Ones Shut Out.

The first effect of such an agreement, of course, would be to shut out the small exchange and a number of the small exhibitors, but this, the combined manufacturers hold, is but the consequence of every move for the general good. It is admitted by the exchange men that the combination has brought a curtailment of business. This is particularly noticeable because of the additional effects of the business depression. But they consider that the setback is only temporary and that when business shall revive it will be on a better foundation and of such a nature that every one will benefit. The price to the exhibitor has been raised, but not many have kicked to any great extent. As for the fly-by-night provider of this form of entertainment, the dealers in supplies figure that he is better far away.

There are 75 firms of distributers in the Film Service Association, as the combination is known. Several of these have branches so that the Association has 125 memberships. The opposition Independents also have organized, but their number is much smaller. They are at a disadvantage, as most of the manufacturing firms allied with them are foreign, and in addition to a difference in the work, there is also the duty that must be paid on the finished film when brought into this country.

In this connection it may be stated that the film is manufactured in this country and shipped abroad, where is it turned into pictures. It is on the pictures that the duty is levied. The only foreign firms allied with the the Edison people are those of G. Melies and Pathe Freres, whose studios are near Paris. They do their posing in France, but the negatives are sent to this country to be finished in a big plant of the firm at Boundbrook, N. J. The Independents insist that duty should be paid on the negatives and this is another chapter of the war—if the decision in the litigation soon to be made does not end it—which is still to be written. The Pathe people are admitted to be the leaders by long odds in the motion picture art.

It may be of interest to Pittsburgers to know that this city is the home of the largest firm of film distributers in the world. This is the Pittsburg Calcium Light and Flm Company, whose secretary, James B. Clarke, is president of the Film Service Association. In addition to its large plant in Fourth avenue, the firm has branches in Rochester, N. Y., and Des Moines, Ia.

"Just to show how confident we are as to the future of the business," said Mr. Clarke, "we have just leased more quarters here and if things go on as they have even the enlarged room will be too small for us. Besides our headquarters here our branches are thriving, despite the setback due to the business depression and the new order of things among the film men.

"We planned not long ago to open a branch in Mexico City, and sent a man there to look things over. But the methods of the people there didn't look good to us. I guess Castro hasn't much on some of those who are working for the good of their fellow man under Diaz. They all have their hands out. Just to give you one of the conditions: They insisted that we keep our books in Spanish, necessitating the hiring of some native, of course, and have them open to the inspection of the authorities at all times. Pleasant, isn't it, not to have a look in at your own business?"

WITH W. H. GOODFELLOW, OF DETROIT.

The world is in the grip of a deluge of moving pictures. In the Orient, in the western world, in centers of civilization, at the edge of the wilderness, the man with his miles of films and his picture machine has fared. No place is too remote for his enterprise to penetrate. He is the adventurer of to-day—the Argonaut of the twentieth century; and at the end of his long trail gold awaits him.

In Europe and the United States no town is complete without its moving picture show. The counterfeit forms which move before the audience on the screen are taking the place of the theater, they remove the necessity for travel, they exhibit strange and wonderful things, and audiences marvel and exclaim:

"How is it done?"

For the cost of a nickel one may sit in the same room with the King of England; may stroll through the same park with the Czar of Russia, may peep into the lives of all the famous men of the earth.

For the cost of a nickel one may wander down the Strand, in London, may walk the boulevards in Paris, may stand in the forests by the upper cataract of the Nile, may see the soldiers of Uncle Sam fighting the little brown men in the Phillippines, or may even witness the charges and repulses at the siege of Port Arthur!

For a nickel one may hunt tigers in India, visit the navies of the world, witness volcanoes in action and behold the awful work of earthquakes! If one would laugh he may enjoy side-splitting adventures, or he may see imppossibilities become accomplished facts before his eyes.

For the moving picture machine the laws of nature are suspended. The attraction of gravitation becomes a joke—men walk up walls and along ceilings with freedom and ease; people are seen to plunge over precipices and to bob up serenely unharmed.

The actors on the canvas can give cards and spades to the Salem witches and beat them at their own game. Persons are transformed into animals before the very sight of the audience. Men and things are made to appear and to disappear at the wave of a magic wand. Anything can be done; everything can be done.

For the moving picture man there are no impossibilities. He forgets time and space. The maker of the films says to himself:

"I desire this or that effect." No sooner said than done. A little thing like a visit to the moon, or a flying journey among the clouds is so simple as to be laughable. A rain storm is desired, it is forthwith produced. Snow becomes necessary; a blizzard is at hand. Natural conditions and unnatural conditions are always kept in stock by this worker of miracles—this purveyor of five-cent wonders.

Audiences sit and gaze in wonder at the pictures thrown upon the canvas.

"How did they get that picture?"

"Wonderful! I don't see how they did it!" "It's positively uncanny!" These are some of the remarks one will hear at a moving picture performance. And they are warranted.

How are these things done? Well, as is usual in all things where the unusual is exhibited, the audience is requested to help in its own deception. This is the first step.

The second and most important step is the manipulation of the camera and films.

Before one inquires how a thing is done it is well to know by whom it is done.

In Detroit is one of the eight great moving picture companies in this country, the Goodfellow Film Manufacturing Company. It furnishes films for the local nickelodeons and for the playhouses where moving pictures form a part of the performance. It sells films over the country, from Maine to Dakota, from Northern Canada to Mexico. Its daily sales to its share of the 8,626 nickel theaters in the United States exceed $1,000 a day. Before the company can sell films it must make them. For this purpose are employed a corps of forty actors and eight stage managers, while a scene-

painting studio and a plant for the developing and printing of the pictures when taken are maintained.

Plays are written—each manuscript covering about one typewritten sheet for all films. There is no dialogue. The players do not say a word, but they do a lot. Action is the whole thing, and every movement, every gesture, every turn of the head throughout a sustained part must be studied, and the actor must be letter perfect in his part.

Sometimes these players are drilled in their parts for weeks before they are ready for appeaarnce before the camera.

When the stage manager notifies Mr. Goodfellow his actors are ready to be photographed, the scenery studio at Birmingham is communicated with, and next day complete settings are delivered to the studio at Forest avenue and Hastings street, where the pictures are taken.

By no means all the pictures are taken in the studio, however. The public streets and parks are converted to the uses of the moving picture man.

A short time ago it was desired to make pictures of a play entitled the "Little Match Girl." This was to be a most pathetic scene where a tiny, ill-clad child froze to death before a brightly lighted department store window, wherein were displayed dolls and toys and things dear to the heart of childhood. Preparations were all made. Everything was in readiness for Dame Nature to furnish a snow storm—for the picture man likes reality when he can get it. A flurry started and the actors were taken out on Monroe avenue, in front of the Partridge & Blackwell store, and the play set in motion. Then the flaky snow decided to descend no longer. Immediately the skilled "faking" of the business was put into play.

A man mounted to a balcony above the spot where the poor child was dying, and, as she breathed her last breath, he sprinkled a shower of torn paper over her.

A little while ago a scene was produced in which an automobile was seen climbing the steps of the county building. People were astonished.

If they could have seen the process of taking that picture their amazement would have been considerably less. The auto was on the steps of the county building all right. There was no doubt of that whatever, but it never started at the bottom and climbed to the top under its own power. Far from it!

The way of it was this: The machine was toted to the top of the steps, and then allowed to back down, with all safeguards against accident or hurried descent provided for. It is much easier to run a machine down steps than to force it up them.

But the auto climbed the steps in the picture, you say. Very true, also very simple.

This was accomplished by simply reversing the film in the picture machine and running it off backwards. In this way the auto was seen moving forward, up the steps, instead of backwards, down them!

Sometimes a scene is displayed in which a horse and wagon, or a man, or a crowd, are shown walking nonchalantly up the side of a tall building.

This excites more amazement than it is entitled to. These wonderful pictures are more simple than the auto and the steps. A film is taken of the building alone. Then another is taken of the man, the horse or the crowd, and it is printed on the building. When the film is run through the moving picture machine the public sees a figure moving up the side of a building that it may never have been near.

Those marvelous appearing and disappearing stunts in the so-called "black art" pictures require less trouble even than these others. They are simplicity itself.

A character appears on the stage and with a firm gesture plants his cane in full sight of the breathless audience. Instantly a human head, lacking a body, appears at the top of the stick. It grins and laughs and bows—is a real human face.

Very simple! At the back of the stage is a black curtain. The man plants his cane, then the film is stopped in the camera while the possessor of the bodyless head pokes it through the curtain and rests his chin on top of the cane. Then the picture taking goes on, with the effect of a marvelous piece of magic.

It is the same method that is used in other magical scenes where transformations are worked. The camera is stopped while the characters change places, and then the exposure is started again. Thus the effect of instantaneous change is given.

In viewing these pictures the audience is required to fool itself. The movement of the pictures is quicker than the eye.

Recently a scene from distant Labrador was taken out on Woodward avenue! A snow-capped hill was chosen for the setting, dogs harnessed to sledges were there to give color. Actors dressed as Esquimaux moved about their business. It had all the appearance of reality. Everyone who sees these pictures will fancy he is looking upon a scene from the frozen North—and that is all that is desired. It is not what the audience sees that bothers the moving picture man, it is what the audience thinks it sees!

In a few days Custer's last fight will be staged and taken by the camera man. This struggle to the death will take place out on Woodward avenue, with Detroit's new crack cavalry troop as the Indians and soldiers. Custer will be massacred before the eyes of the audience most realistically.

So it is throughout the whole business. Nature is used as she is when it suits the convenience of the moving picture man. When her laws are not to his taste, he alters them to suit himself.

Nevertheless he prefers that things actually happen. Not all the pictures are "fakes," by any means. Actual trains are wrecked. Actual horse races are shown. Actual football games are played. Cameras are placed on the front of rushing engines and long miles of scenery are taken.

"We always like actualities when we can get them," said the president of the local company. "A skilled person can always detect a fake. When you go to see a play and there is a snow-storm scene, you are perfectly able to detect that torn paper is used for the snow. It is just so in the moving pictures, only the fake is there not quite so perceptible.

"People have to deceive themselves. There is no such thing as moving pictures. What appear to be such are nothing but a series of tiny photographs, each of which is complete in itself. It is impossible to take pictures so quickly that there will be no pause betwween them. There is always a space between. If people would watch closely they could detect this. The faster the pictures are shown the more lifelike they appear. Therefore they are run off rapidly. The audience thinks it sees actual motion in the pictures, whereas it really sees a quick succession of snap-shots thrown on the canvas—each a separate picture."

The Goodfellow Film Manufacturing Company is a young concern. Only two years has it been doing business—but its owner has been made a wealthy man in that time.

Two years ago W. H. Goodfellow owned a nickel theater near the bridge approach. It was totally destroyed in the Stegmeyer fire. He was left penniless, but he had an idea.

He went to a friend who loaned him $500 with no security. With this he went to New York and purchased a few moving picture films and established a film exchange in this city. The business prospered. He made money, but it went back into the business. Soon he started making his own films. Now they are sold all over the country, and the $500 of borrowed money plus the idea have made Goodfellow a man who is rated at $250,000. In one vault in the company's offices are $60,000 worth of films ready for shipment. Each set of pictures is worth $150.

Great has been the wonder of people at the effects obtained by the picture man. Great has been the curiosity as to the method of obtaining them. In a measure they have been taken into the secret—yet, in great part their curiosity must remain unsatisfied. They will never be able to say with certainty what is fake and what is real. Enough is real to make moving pictures valuable educationally, enough is manipulated to keep the people guessing. At any rate the whole business is interesting, and the people will undoubtedly keep on spending their nickels to be fooled or to witness actualities, as the case may be. Moving picture men say the business is growing every day.—*From the Detroit News-Tribune.*

LIMITING THE THEATERS OF WASHINGTON, D. C.

The Commissioners of Washington, D. C., have received a suggestion from Major Sylvester, chief of police, for a regulation prohibiting the establishment of a so-called nickel theater in any part of the city except in what is known as the business section. This recommendation on the part of the major grew out of reports received by him from several captains of police precincts to the effect that these places of amusement are rapidly invading the strictly residential sections. Upon the recommendation of Commissioner West the question has been referred to the corporation counsel with a request for his opinion upon the legality of such a regulation.

Trade Notes

Wilmington (Del.) City Council has increased the license fee from $25 to $75.

* * *

A bill is before the Massachusetts Legislature providing for not more than twenty minutes' continuous performances in moving picture shows with five-minute intervals.

* * *

F. Bruce Orr has purchased the Electric Theater on Main street, Fairmont, W. Va. This is said to be one of the most popular and best paying theaters in that part of the country.

* * *

Herbert Charters has purchased the Aurora Theater, Ottawa, Kan., and changed its name to American Theater. A strictly moral and high class service has made this theater very popular with the people of Ottawa.

* * *

A new nickelodeon opened last week, located at 87 Glen street, Glens Falls, N. Y. Its proprietor, Joe Miller, is well known to the trade, and claims he has one of the best equipped houses in the State, beautifully fitted, with a seating capacity of about 200.

* * *

The Independent Film Service is the name of a lively concern that has opened offices in the Mint Arcade, Philadelphia, Pa. The manager is Mr. G. H. Walker, who informs us that they have an ample supply of films on hand to meet all requirements, and they trust, by square dealing, to merit a share of the patronage of the exhibitors in their vicinity.

* * *

Samuel Long, vice-president of the Kalem Company, has purchased from George Kleine, its former president, all his stock holdings in that company. This relieves Mr. Kleine from the undesirable position of being actively engaged in both camps. That Mr. Kleine should have sacrificed his prospects in this rapidly growing concern, which he helped to establish, proves that he is not a man who will let large or small matters swerve him from his purpose and that he has the courage of his convictions.

* * *

In connection with the article on lenses on another page we desire to call attention to the fact that the Gundlach-Manhattan Optical Company, of Rochester, N. Y., are offering to the trade something special in projection lenses. They claim that these lenses have a larger working aperture than the imported lenses and their hitherto high reputation for photographic lenses prompts us to call the attention of the trade to their new product.

* * *

Traverse City, Mich.—Howard Cummings and Willie Brown, 12 years old, got the moving picture show habit so badly that their financial resources were exhausted. Nothing daunted, they annexed a reel containing a thousand tickets belonging to the Palace Amusement Company and proceeded to give theater parties. The police caught the youngsters, made them confess and discovered their treasury hidden in a pile of bricks behind the Record office. They had used 40 of the tickets and on promising to be good were released.

* * *

An imperfect joint or wrinkle in the film, which caused it to curl up in front of the shutter, caused R. D. Bronti, of Princeton, Ill., the loss of a machine and a reel of film last week. The blaze was confined to the lamp house and demonstrated the perfect safety of the theater, which was well filled at the time. The audience quietly filed out, and two days later, when a new machine had been installed, the crowd showed that they had not been the least bit scared. An amusing incident occurred which demonstrates the "ruling passion" among the fair sex. Mrs. Bronti was in the ticket office below the lamp house. When she heard the commotion, she looked out and saw what was taking place and she immediately bolted for a place of safety. In her flight she grabbed a box of face powder which she kept near the money drawer, but left the cash behind. She afterwards said that she became so excited that her only thought was to save the powder from getting wet.

NEW MOVING PICTURE PLAN.

A novelty in the moving picture line is being promoted by Augustus F. Barnes, former manager of the New York Theater. The idea is something on the order of Hale's Tours of the World, but the audience is seated in a huge automobile and the trips are taken through the streets of a city instead of the country.

The automobile is arranged so as to rock, jar and apparently turn corners, while the moving pictures are projected in front of the car on a screen. It is the invention of Timothy Hurst and already the London rights have been sold for $10,000. The autos have been installed in Atlantic City, New Haven and Providence.

THE FORT PITT FILM AND SUPPPLY COMPANY.

A receiver in involuntary bankruptcy is busy trying to draw up a balance sheet in favor of the creditors of the Fort Pitt Film and Supply Company, of Pittsburg, Pa. According to the last reports the prospects were not encouraging for a big dividend, but Dame Rumor says "the receiver has something up his sleeve." This may be construed in more than one way. With all due respect to the receiver, our observation has shown that whenever anything gets into the hands of a receiver all but a small percentage goes up his sleeve (or into his pockets) in the form of fees for himself and counsel. Where the assets are those of a film exchange it is like holding out a handful of shavings to a blind mule to intimate that the receiver has an agreeable surprise package in store for the creditors. However, it will cost no more to hope for the best.

NEW COMPANIES.

The Gaiety Amusement Company, of Raleigh. For moving pictures and entertainments. Capital stock, $10,000, with $2,900 paid in. The incorporators are: J. L. Sperry, Norfolk, Va., 30 shares; W. H. Rudisill, Raleigh, 11; James E. Weaver, Raleigh, 8; H. W. Monk, 5; Benjamin Hongue, 4. The company has been operating in that city for over two weeks.

The Twin-City Amusement Company, Winston-Salem, for the operation of moving picture shows; capital, $10,000; A. F. Winterstein, W. F. Howell and A. C. Green, incorporators.

MASSACHUSETTS HOUSE OF REPRESENTATIVES.

The Committee on Mercantile Affairs reported House bill No. 686 (amended), accompanying the petition of Thomas J. Fay for legislation to regulate the exhibition of moving pictures. The bill provides that, "No person, firm, corporation or association of persons shall operate or cause to be operated, and no manager, owner or proprietor of a hall, theater, or other place of amusement shall permit to be used or operated, in any hall, theater, or other place of amusement, any machine or other device for the projection of pictures upon a screen or other substance for a period exceeding twenty minutes for each film, picture or series of pictures. Any person, firm, corporation or association of persons operating or owning such machines shall, after each film, picture or series of pictures, or at the expiration of said period of twenty minutes, cause the theater, hall or other place of amusement to be fully lighted for a period of not less than five minutes; provided, however, that the provisions of this section shall apply only to moving picture machines, so called, and shall not be construed to include machines or other devices for projecting pictures upon a screen or other substance, which pictures remain stationary thereon. Any person, firm, corporation or association of persons violating the provisions of this act shall be subject to a fine of not less than fifty dollars or to imprisonment for not less than six months." The original bill limited the projection to ten minutes. The amended bill extends it to twenty minutes.

THE AGE OF NO ILLUSIONS.

The encroachments of the moving picture machine and talking machine in the field of dramatic art would indicate that the world has seen the last of its idols whose accomplishments are, more or less, veiled in an attractive sort of mystery.

With every great personage preserved to posterity on photographic films and talking machine records, there will be no more of that wide latitude that has marked our speculation. For instance, how the old time theatergoer has been robbed of his greatest personal privilege. We know how he shakes his head over some modern star and murmurs, "My boy, my boy, you should have seen Forrest—THERE was

an actor for you!" Whereupon he plunges into reminiscences delightful to himself, however boresome they may be to others.

But what if phonograph records and moving picture films of all the old time theatergoer's idols had been preserved? And what if these records proved that the idols of the reminiscent old gentleman were not so surpassingly great after all? Would the world gain enough to make up for the keen disappointment suffered by the old time theatergoer? Then again suppose all the old political idols were handed down to us through the inventor's spook-like contrivances. Think how many people would be heartbroken to discover that Patrick Henry "orated" like an instructor in a school of dramatic art, or that Thomas Jefferson talked through his nose and Henry Clay had a habit of mispronouncing words.

Clearly this fierce white light that invention is bending on our public characters, and that promises to last through the ages, is going to destroy a whole lot of pleasing illusions. The curtain of time is not going to make our idols doubly attractive through the process of half concealing and half revealing. All the defects must stand out harshly in the garish light provided by the men who have invented too well. When Mr. Edison and his contemporary inventors realize what they have done will they not wish they had thrown aside their first models for talking machines and moving picture machines and invented something that would have left mankind to hug its beloved illusions in peace?

PASSION PLAY POSTERS REPUGNANT TO ALL CHRISTIANS.

The Passion play and the posters used to advertise it have brought sharp protest from Archbishop Messmer. The exhibition of the picture of the crucifixion, displayed on the public street is declared "an abominal and repugnant" means of advertising by the head of the Catholic Church of Milwaukee.

"I do not oppose the Passion play if properly presented," said Archbishop Messmer yesterday. "Whether or not the stage of an ordinary theater is quite the place to present it is, perhaps a question; but even so, if it be handled with proper respect and with a proper understanding of the vast problems and mighty scenes involved, I do not actively oppose its production.

"But I certainly protest against the exhibition of the picture of the crucifixion on the public billboards of the city. To use the image of the crucified Saviour of the world and the tremendous scene enacted upon Mount Calvary as common advertisement for a public show in a theater and to have it placed among the sensational and too often indecent theatrical posters, seems to be little short of blasphemy and desecration. How any Christian can with any self-respect help to promote an undertaking that uses such an abominable means of advertising repugnant to every sentiment of the Christian soul, I do not understand."

ACCIDENTS OR CARELESSNESS?

Norwich, N. Y., March 30.—Dropping a hot carbon on to a reel of film caused a $100 loss to the proprietor of the Star Theater. The flames were confined to the fireproof booth and **the audience of 100 people stayed to watch the extinguishing of the blaze.**

N. B.—Reels when not in use should be kept in tightly closed metal boxes, and a bucket of water is a better place in which to drop a hot carbon.

A lighted cigar thrown carelessly on top of a roll of films set fire to some of the articles in the store of Albert J. Bodine, at 427 Barnum avenue, Bridgeport, Conn., which resulted in the calling out of the fire department. The fire itself was of small moment. Mr. Bodine is the proprietor of a moving picture theater on East Washington avenue, and some of the films are kept in the store. Before the arrival of the firemen, Mr. Bodine had practically extinguished the fire. The loss was small. [When will people learn the wisdom of leaving cigars outside, when films are around.—Ed.]

El Paso, Texas, April 5.—While a moving picture exhibition was being held in Solomonville, Ariz., last night in the court house in lieu of a theater building the aceteylene tank exploded, practically wrecking the room and injuring a number of spectators, but none seriously. G. Gonzales, the operator of the machine, suffered a broken leg. The force of the explosion shattered the windows, displaced the doors and showered plaster over the audience. [Don't use acetylene with moving pictures.—Ed.]

PHILADELPHIA.

Williams, Brown & Earle are conducting a lively rental business. Mr. Brown, the promoter of this department, has just returned from Europe with a large stock of new subjects and reports that he has made arrangements for a continued and unlimited supply.

The Theater Film Service have so far been unable to trace any of the reels stolen from their store a few weeks ago. In this connection it may be noted that four members of the Philadelphia police have lately been lodged in jail for complicity in firm robberies and more are under suspicion.

Notwithstanding the fact that three new independent film exchanges have been opened in Philadelphia during the past few weeks, and all doing well, the F. S. A. members claim to be holding their own. The conditions in Philadelphia are different from almost any other large city. In thinly peopled residential districts many nickelodeons have been opened which cannot afford to pay regular scale prices and do not need up-to-date subjects. Even in serving these, price-cutting is reported, and, unless many new theaters are opened, the "City of Brotherly Love" offers slim possibilities for any one of its many exchanges to profitably increase its volume of business.

S. Lubin is branching out in all directions. He is at present building two new theaters in Cincinnati, one in Baltimore, two in Philadelphia, and has the plans made for a new glass studio that will be twice as large as the two he now occupies. This week he closed a deal for the purchase of the property at 926 Market street for a consideration of $307,000. The street floor of this building is a finely appointed theater, in which the pictures are greatly enhanced by dialogues skilfully carried on behind the screen. The second floor contains the executive offices and studio and the two upper floors machine shop and workrooms.

GOTCH-HACKENSCHMIDT FILMS PROVED TO BE ALL RIGHT.

Chicago, Ill., April 10.—The moving pictures of the Gotch-Hackenschmidt wrestling match were given their first try-out before a few guests of W. W. Wittig at 49 Randolph street last night, and proved to be a great success. The pictures are clear and show every move of the two gladiators in a most lifelike manner.

The pictures are not confined to the bout alone. They start out with the arrival of the Lusitania in New York harbor and the landing of the Russian lion. Then Hack is shown arriving in Chicago. The first ten minutes of the bout is given, then the pictures skip to the time when Hack asked Referee Ed. W. Smith to call it a draw, and the final ten minutes are then displayed, showing the ovation received by Gotch at the finish.

Wittig's contracts call for simultaneous production of the pictures in England and America, and for that reason they will not be shown in this country until April 20. Then they will be displayed in five cities in the United States and a like number in England.

CANADA TO PLACE CONTROL OF MOVING PICTURE THEATERS IN HANDS OF POLICE.

Toronto, Can., April 18.—Hon. Mr. Matheson's promised bill to regulate moving picture machines has been introduced. It provides for police inspection of all such machines having a film over ten inches long, and gives the police power to specify precautions against fire in its location and use. Municipal police also have power to make regulations as to examination of operators. Municipalities may impose a fee upon all cinematograph exhibitions up to $5.00 per day.

EXHIBITOR FINED.

The semi-ballyho stunt lately indulged in by the management of a moving picture show in Pueblo, Colo., last week was given a bit of reproof in police court. The trouble arose when a piano and cornet were installed in a gallery over the entrance and the operators of said instruments contributed all their "might and main" to the work. The music was so loud that it is said to have disturbed people in the immediate neighborhood and complaint was subsequently lodged. The police magistrate sustained the motion of the complainants and a fine was imposed. It is understood the defendants will appeal the case.

[Hoodlums like the above should be forced out of the business. Respectable merchants in almost every city are also protesting against the wheezy raspings of the phonograph barker. A record is placed on the machine in the morning

Which Shall It Be?

SUCCESS or OBLIVION

One can be as easily attained as the other.

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Recognized Quality versus Unknown Quantity

DO YOU GET IT?
IF SO, BE WISE

Keep your eye on the would-be philanthropists

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IT'S ALL IN THE LENS — BETTER PICTURES — IT'S ALL IN THE LENS

BRIGHTER PICTURES SHARPER PICTURES

OUR PROJECTION LENSES

For motion picture machines give about 25 per cent. more light and an optically perfect image resulting in a picture of greater brilliancy. When compared with others in use these Lenses are a

REVELATION

Seod us the distance from the Leos to the screen and the size of your pictures with a remittance of $18.00 and we will ship you one of our Leoses on approval. The mount fits the standard flange aod you can try the lens as soon as you receive it.

Your patrons will appreciate at once the improvement in your entertainment if you add one of these high grade Lenses to your equipment.

Gundlach-Manhattan Optical Co.

808 CLINTON AVE. SO., ROCHESTER, N. Y.

and played without change or intermission as long as it will produce a sound. The F. S. A. should take up the matter of suppressing such nuisances.—Eds.]

MOVING PICTURES FOR MEDICAL STUDENTS.

In one of the New York hospitals moving pictures have been made of epileptic patients, as well as of persons affected with locomotor ataxia. This is following the example set in Vienna, where moving pictures have been made of celebrated surgeons performing critical operations. The purpose in both cases is, of course, to enable students and practioners to study the peculiarities of diseases and the methods of distinguished operators.

ROXBURY, MASS., PEOPLE PROTEST.

Residents of Lawrence avenue, Roxbury, visited city hall to protest against the granting of a license to the Blue Hill Museum Company, of which Gregory Contos is the treasurer, to run a picture show in the building at the corner of Blue Hill and Lawrence avenues, which was once an Episcopal church and in more recent years a synagogue. Their protest was heard by Mayor Hibbard, who took the matter under advisement and will give his decision later.

CORRESPONDENCE.

"IS IT TO LAUGH?"

Gentlemen—Enclosed please find $2, for which you will please send us the Moving Picture World for one year. We believe it stands above any paper published in the interests of the business.

CENTRAL SUPPLY COMPANY,
Kalamazoo, Mich.

Salt Lake City, Feb. 20, 1908.

Gentlemen—Enclosed draft for $2. Send us a copy of your paper for one year, commencing with next regular issue. We have been pretty well content with the trade paper we were getting until we were given a copy of your paper, and it was easy to see that yours is the paper we need. Yours truly,

TRENT & WILSON, Props. Isis Theater.

Clifton Forge, Va., April 12, 1908.

Publishers Moving Picture World,
361 Broadway, New York.

Dear Sirs—Enclosed please find check for $2.00 in payment for one year's subscription to the Moving Picture World.

It is just a bang-up-to-date little magazine full of valuable information pertaining to the moving picture business; something that should be appreciated by every proprietor and operator in the business. It places them in a position to keep in touch with every new idea in the promotion and advancement of the profession. Yours respectfully,

ELECTRIC THEATER SUPPLY CO.,
109 Main street. C. H. Loewe.

A Word to the Knocker.

We have as many letters like the above as would fill a whole number of the "Index" in small type, and leave enough for the knocker in which to hide his head. Let it laugh.

GOOD OPERATORS SEEKING EMPLOYMENT.

Indianapolis, Ind., April 8, 1908.

Editors Moving Picture World:

Dear Sirs—With your permission I will say a few words in behalf of the moving picture business. Having read the April 4 number, I feel as if it was time for managers and operators to wake up. I do not think that I am an exception to any one, nor do I think that I know more than anyone else, although I have been in the business several years before moving pictures were ever thought of and traveling with lecturers, theatrical companies and for myself, and I do most certainly think that the operator is the poorest paid man in the profession. First I think he should be an operator, stand examination and secure a diploma or a license; second, he should have an organization or a union, although I am not a firm believer in unions; but the object is to place the salary where competent men can afford to work for it, thereby protecting the manager, the owners of rented film, the

owner of a building, the owner of a machine, the public, the fire insurance companies—in fact, everybody connected and concerned in the business. It is not my intention to stir up contention or trouble, but simply and strictly look forward to the interest of the business. I closed three weeks ago with a vaudeville company, having traveled all season until we closed, and sorry to say I found some of the so-called crank turners on my route, and I am actually astonished to see how they try to operate. I found one man who had been trying for two weeks to get a picture, and did not know enough to focus the picture, this being his main difficulty. Now I want to ask, is it any wonder that the public is afraid to go into a theater or a hall. The incident is one of the hundreds that I could mention, and I will prove my statements to be true. Now, brother managers and operators, let us wake up; it certainly is time, when a good, sober, competent and reliable man walks the streets unemployed and the less competent and less skilled hold the positions at salaries ranging from eight to ten dollars per week.

L. M. DOUGLAS.

FOOLHARDY CARELESSNESS.

New Bedford, Mass., April 9, 1908.

Editor Moving Picture World.

Dear Sir:—While on a trip to your city lately I had occasion to go to one of the big film dealers. I was quite surprised, when while reeling off some 800 or 900 feet of film, to see the gentleman who was doing it take out a cigarette box, take one out, strike a match and light up; while holding the lighted cigarette in his left hand, he took the reel in his right, holding it not more than 5 or 6 inches above the light and went into the operating room.

While the film was running in the machine another man stood beside it smoking a cigar. Nothing happened—but if the film had gone afire what a howl the newspapers would have had about those dangerous motion picture films.

It seems to me that this was tempting Providence and certainly a needless risk and is one of the causes of the increased restrictions placed on the business. There is too much of this carelessness at present.

Yours very truly,

J. ARNOLD WRIGHT.

A LETTER FROM PRESIDENT JAMES B. CLARK.

Editor Moving Picture World,

Dear Sir:—My attention has been called to the following paragraph on your editorial page, in your issue of April 4:

"When we were in Chicago we saw a petition signed by holders of some forty votes in the association asking that a meeting be called at an early date, suggesting the 28th of March or the 4th of April. This was duly forwarded to the proper officers. The Executive Committee met March 21 and submitted the request to the manufacturers, who at once vetoed it, saying that under no consideration must a meeting of the Film Service Association be held."

Regarding your publishing this paragraph, I wish to state that as president of the Film Service Association and a member of the Executive Committee, that it is a malicious and deliberate misrepresentation of the facts. The petition referred to was never presented to the members of the Executive Committee, nor did the members of the Executive Committee ever present this to the manufacturers. I attended the meeting in New York on March 21, and no such petition was presented. On my return to Pittsburg on March 23 I was shown two requests, one to the Pennsylvania Film Exchange and one to the Columbia Film Exchange, both of that city, that they sign a call for a meeting of the association. These requests were received by them on March 23, two days after the meeting of the Executive Committee in New York.

I think your paper would do well, as suggested to you once before, to investigate information before publishing it. You seem to take a special delight in publishing false information, such as is calculated to cause dissension and dissatisfaction with the officers of the Film Service Association by its members, and I think, in justice to the Executive Committee of the Film Service Association, that you should print a correction in your next issue. We, of course, realize that even if you do correct it in your next issue, your object has been accomplished.

Yours truly,

PITTSBURG CALCIUM LIGHT AND FILM CO.,
James B. Clark, Sec'y and Treas.

[The parties who had the petition in hand have been asked to verify the statement.—ED.]

HALLBERG
AUTOMATIC
Electric Economizer

For M. P. LAMPS, SEARCH LIGHTS and SPOT LIGHTS

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THE INVENTOR OF THE B. & M. INDUCTIVE COIL REPLIES TO CRITICS.

Watertown, N. Y., April 2, 1908.

Editor Moving Picture World,
New York City.

Dear Sir:—In reply to Mr. Langworthy's letter in your paper of March 28, I would like to remind him of a few facts which he seems to have entirely lost sight of in regard to my invention, known to the trade as the B. & M. Inductive Coil, and patented under the head of Electric Regulator. Does he think the Rheostatocide, an inductive coil in principle, with perhaps some little feature of it patented, would be of any use to him if he did not use it in connection with the moving picture machines. for the sole purpose of saving current, to take the place of the Rheostat? He seems to think it a very easy matter to get around another patent by changing one of its features. Does he know the object and principle of my invention was in the nature of a combination? If not, I advise him to read carefully a copy of my patent. He will find the object of my invention was not a mere matter of coil construction, although it was an important feature. I was aware of the fact in my early experiments that coils of this type could be designed in many different forms and yet used successfully for the purpose they were intended for. And I also realized the fact that a patent, unless in the form of a combination, was of no value. No claims were found in any patent issued previous to mine where any one had used an inductive coil to take the place of a rheostat in the operation of a moving picture arc. As Mr. Langworthy's coil is but a modification of my device, and as his invention is entirely confined to the mechanical construction of the coil, we still claim he infringes us, if he uses it in combination with the arc of a moving picture machine. Not one patent in a hundred issued at the present time involves any newly discovered principle. Their value, if any, lie in their combination of old ideas in which a new and useful result is obtained. As my invention comes under this heading, its strength or value in case of an infringement is a question for the courts to decide. It is not the object of this letter to discuss the merits of the two coils as to their efficiency, but as Mr. Langworthy brings this matter up, a few words here may not be out of place. He claims the B. & M. Inductive Coil is not in the same class as his Rheostatocide, owing to the fact that our coil has not a closed magnetic return. He also states the air gap between the poles of my inductive coil is about 12 inches, and that the resistance or reluctance of this path is about 90,000 times as great as the Rheostatocide. It may be so. I have not taken the trouble to figure out the stray magnetic impulses in the ether surrounding my coil. But we do know iron is heavy, and as it takes from 30 to 40 pounds to bridge this air gap, we think this improvement will be appreciated if left out, as our coil is portable. I might also state that we do not have to shut off the current, or take our coil apart, in order to adjust it. This, along with several other good features, will perhaps more than off-set Mr. Langworthy's improvement of a magnetic return. The question has been asked me, "Who invented the choke coil?" This can best be answered by stating that, as it is known to all electrical engineers for the past ten or fifteen years, and moving picture machines have been out nearly the same length of time, why was it not used for this purpose before, if, as they claim they knew, it could be done. The conditions in moving picture service are of such a nature that heavy currents of from 40 to 50 amperes must be handled, and adjusted quickly over a wide range, as moving picture lamps, as a rule, have no automatic feed, and the regulation of a device for this purpose was quite important. Frequencies of from 40 to 125 had also to be met. And a device designed that would operate successfully under these conditions cannot be said to be a common choke coil.

Respectfully,
ALBERT H. BARBER.

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Film Review.

PRESIDENTIAL POSSIBILITIES (Kalem).—Synopsis of Lecture: 1. This is the Army and Navy Building in Washington. Secretary Taft has his offices in this building, and it was on the south portico—directly in the center of this picture, that the genial Secretary posed for the next scene. This is an enormous building, covering four city blocks, and it has been criticised because it so completely overshadows the White House, which immediately adjoins it. As we turn slowly we come to President Roosevelt's office, the small white building among the trees, and just this side of it is the tennis court, where the President takes his exercise in mild weather. The White House grounds are filled with shrubbery, and we now have a glimpse of it, looking across the south lawn.

2. Now we are on the south portico of the Army Building, shown in the first scene. The camera had been hidden behind some big stone pillars and Major-General J. Franklin Bell, the chief of the staff, is seen with Secretary Taft, who is on the right. They are talking earnestly. Now the Secretary sees the camera and knows he is being taken, but he keeps up his conversation and laughs heartily when General Bell tells him about the job that was put up on him to get him in a moving picture. They shake hands as they part, and Secretary Taft good-naturedly waves his hand to us as he hurries back to his desk.

3. In order to get this picture we had to work another bluff—also with General Bell's assistance. The two gentlemen were on their way to a review at Fort Meyer, about ten miles from Washington. General Bell knew where our camera was hidden, and when he came opposite it, he made believe that the girth of his horse needed tightening, and thus caused the Secretary to stop directly before us. The horse is the beautiful new animal just purchased for the Secretary for $2,000.00. He is a high-spirited animal, and carries the Secretary's weight easily.

4. The brick wall you see in the back ground marks the borders of the National Cemetery at Arlington, where thousands of the unknown dead of the Civil War lie buried. General Bell and Secretary Taft, with their orderlies appear, coming along the bridal path and pass so close to the camera that we have an excellent view of both gentlemen.

5. Now we are on the parade ground at Fort Meyer. The officers of the post have joined the General and Secretary, and the party is now approaching the reviewing stand. The Secretary stops for a minute to show off one of the tricks of his new horse. The last horseman passing through the picture carries the official flag of the Secretary of War.

6. Now we have the grand review. The troops first go by at a walk. You will note that they are going too far out and General Bell dispatches one of his aides to make them come in nearer, and thus give us a better picture. As each command goes by, the commanding officers leave it and gallop over to a position by the side of the honorary reviewing officers. The troops are the Thirteenth Cavalry and the Third Field Artillery, both crack organizations.

7. The troops are now to pass a second time at a trot. The party on this side of Secretary Taft is composed of Mrs. Taft, the Secretary's wife, and Mr. and Mrs. Charles Taft. Charles Taft, the gentleman with the white beard, is the Secretary's brother. The lady next to him is his wife, and the lady next to the Secretary is the Secretary's wife.

8. The last time by, the troops are at a gallop, an inspiring sight. This is the way our boys go with action, and they make the dust fly, as you see. The artillery is thundering behind with the caissons banging from side to side, and the riders hanging on for dear life. Now the Secretary congratulates Colonel Hatfield on the success of the review.

9. Here we have a closer look at the reviewing party, and a better view of the ladies. They come up after being urged, and Mrs. William H. Taft again stands next to her husband, who good-naturedly chaffs her.

10. This is the salute of Old Glory, dipping the flag, it is called. Long may it wave over our glorious country.

THE FATAL CARD (Lubin).—Forrester, a "ne'er-do-well" from London, drifts to the Far West, where he organizes a gang of horse thieves, and Mercedes, a Spanish woman who keeps a saloon, loves him. His gang will not listen to his plan to rob a ranch, but with obstinacy he undertakes the job. Meeting a swell young Englishman, Gerald Austen, he befriends him. The Englishman gives his card, swearing to "repay his kindness if ever necessary." When, later on, Forrester is on the verge of being hanged by the hands of a vigilance committee, Gerald comes in and recognizes the culprit, pleads for him and assists him to escape to London, where his crooked friends join him and force him into more crooked ways.

Ten years have elapsed. With a torrent of remorse, Gerald pays court to Forrester's daughter, but neither recognizes the other. The father of Gerald consents to the marriage. The thieves, knowing that Gerald's father keeps a large sum of money in his safe, insist that Marrable lead them. To rob the future father-in-law of his son is a terrible proposition, but they have such a hold on him he cannot resist. After a stormy interview with his son, Gerald's father is surprised by the thieves and killed by Jim Dixin, a cowardly crook who has been in Marrable's gang in the West. Gerald has left his cane in the office, which the thieves have used in committing the murder. Meeting them outside the office building where they have murdered the old man, Gerald notes their suspicious actions, and learning subsequently of his father's death, the terrible truth dawns on him that the father of his future wife is implicated. Acting on the suspicion, he follows them to a warehouse, where they are sharing their ill-gotten gains. Dixin prepares to blow up the place to hide all evidence. They search Gerald. The "Fatal Card" is discovered. The place is blown to atoms. Gerald is protected by Marrable. The culprits, after a terrible fight with officers, are arrested. Marrable dies of a broken heart, giving his daughter to Gerald, after secretly saying, "The past is dead, so let it rest."

SOMETHING ON HIS MIND (Lubin).—It is nothing unusual for a man to worry about a bill—but when they come in dozens and no cash to meet them—he may be excused for any mental aberation. This poor fellow has a young and pretty wife, who announces her intention of going out to a matinee—and he must get the supper, mind the baby and attend to other household affairs in her absence. He is terribly awkward and gets into a peck of trouble in the kitchen, finally setting fire to the house—almost cremates the baby. She cannot keep her engagement. A fireman enters with a hose to add to the general confusion—and the place looks as if a cyclone had struck it.

THE LITTLE EASTER FAIRY (Lubin).—A poor little girl, while doing errands for mother, meets a richly dressed girl who apparently lost her way. She comforts the crying tot and bringgs her home to her beautiful mansion.

A few days later, while the poor girl stands longingly before a confectionery store, the rich girl comes out of the store, and, recognizing her kind friend, gives her the Easter egg she just purchased. The mother, sitting in an automobile waiting on the street, inquires for the little girl's address.

The poor girl runs home and shows her mother the beautiful Easter egg she received from the rich little girl. After having partaken of her simple supper, the mother brings her to bed. In her dream she sees how the Easter egg grows, it opens, out come ducks and bunnies, making all kinds of funny tricks. Just then the door opens, the little girl awakens and finds in her room her little friend, accompanied by her mother and valet. They bring her Easter presents to repay her for her kindness.

THE PROPHETESS OF THEBES (Melies).—One of the kings of ancient Thebes enters the abode of an astrologer and demands that he be told his future. The former utterly refuses to forecast the coming events of his sovereign, even under the pain of death; but he brings forth a priestess who possesses the powers of divination. This priestess is introduced in a wonderful way: a throne is brought forward, and then a box from which the pieces of a statue are removed and piled up in regular order; the statue suddenly becomes animated. The king implores the latter to foretell his life. She commands him to look through a telescope toward the side of the room. A vision appears, disclosing him seated upon a chair of state and surrounded by his court, when suddenly he falls to the floor, dead from assassination. The king is furious. He seeks to kill the astrologer, but his sword is of no avail against this master magician. A bag of gold is finally brought, and when this is delivered the curse is lifted.

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THIRSTY MOVING MEN.—Four sturdy moving men are busy at work taking down huge cupboards, trunks, beds, etc., and are feeling very hot and thirsty, when all at once the lid of a badly fastened basket giving way, they discover a snug nest of bottles of wine. Delighted, they each provide themselves with one of these blessed strength restorers and are seen taking many a long drink on their way down the steep staircase. The liquid is evidently very strong, for after a few steps downward one of the carriers loses his balance and down go trunks, men and furniture with a terrible crash. Still going on quenching their everlasting thirst, however, our men get so drunk that now they do not even attempt to carry down their burdens, but simply toss them down the shaft before the amazed and indignant proprietors.

Their van now being fully loaded, the movers start off, leaving half behind them, and nothing is left to the desperate moving party but to chase after the retreating wagon with the forgotten articles. From side to side goes the vehicle; when taking a sharp turn it gives a lurch and down goes half of the load. The poor proprietors, coming on the scene of the accident, find their goods smashed to bits on the thoroughfare, and after stumbling over three more wreckages, in their desperate attempts to overtake the drivers, arrive at their new home to find the cart empty and the four men sprawling on the ground. Their only comfort is to

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THE NOMADS.—The Nomads, better known as Gypsies, are shown in this film, first, while tramping along the road with their small carriage houses drawn by shaggy old horses. Arriving at a spot suitable for camping, they set to work and form a regular little village, where horses, dogs, dirty children, men and women mix up in a ragged but picturesque crowd.

The next scene shows the gypsy men at work. Their general occupation is the manufacturing of cheap fancy baskets and chairs, and the way they handle their few primitive and scanty tools shows a long experience in the game. There are also some clever shoemakers among these roaming tribes, and furthermore, as shown by this film, although it seems almost impossible, they are good pastry cooks, and have gained quite a reputation at fairs for their excellent candy, cruilers and pancakes.

ENGAGED AGAINST HIS WILL.—Coming out of a masked ball at the Moulin-Rouge, five or six young couples are seen in the early morning, bound for their different homes. One of the party, on reaching his apartments, finds a messenger boy awaiting with a telegram. After having read that his aunt, his wealthy relation on whom he is entirely dependent for funds to lead his gay life, expects him that very day at her house, to be introduced to a young girl who is to be his future wife, our young man gets in a raging temper, and, after having upset everything in his dressing room in his endeavors to find a collar, and not forgetting to kick the maid who is trying to reason with him, he goes forth to meet his fund provider.

At the old spinster's mansion there is a lively discussion between the two, he assuring her he will not marry, she telling him that unless he complies with her wishes there will be no more money coming to him, neither before nor after her death. The old lady's arguments being the stronger, both are seen leaving for the young girl's apartment. While they are on their way a similar scene is being enacted at the future bride's house, the young lady refuses to see her beau, won't listen to fatherly wisdom trying to impress on her young mind that such a match is very desirable, and the minute they have left her alone in her room, dressed up and looking very winning, she rumples her hair and comes down to the sitting-room just as the guests are being introduced, looking as homely as the old spinster herself. Both young people, thrown together against their will, act very disagreeable and rude to each other, and things having been brought to a climax by the young girl drawing the chair from under her future husband, thus making a fool of him and his aunt, they depart. The young suitor has, however, forgotten his hat on the piano, and as he returns to claim his headgear he finds mademoiselle fixing up her hair again and looking as sweet as she was ugly a few minutes ago. He of course cannot resist such charms, and after throwing himself on his knees begs her to be his wife.

All women become soft-hearted when earnest attention is paid to them, she therefore finds him all at once a very charming suitor, and they fall into each other's arms before the astonished but satisfied parents and relations.

USEFUL PRESENT FOR A CHILD.—Having been invited by his married friend to stay over Sunday at their country place, an aged gentleman thinks it his duty to bring the young child of the house a present, and as he is a bachelor and does not understand much about young boys or toys, he goes to the nearest shop and pays for the first article that strikes his eye. Departing with his acquisition, he is next seen arriving at his friend's residence and handing the delighted young boy his gift, a complete set of tools.

The older people go into the garden, and our young scapegrace being left alone with his carpenter's outfit, tries his hammer on the first handy object, the top hat of our generous guest. The hat is smashed, and the boy rushes gleefully away into the kitchen, bound for more vandalism. He takes a frying pan and with big nails he hammers big holes through the bottom, thus transforming it into a sieve.

From the kitchen to the dining room he wanders, and seeing the beautiful mahogany table, thinks he will try his new plane, and his tool evidently works very well, for he is soon seen surrounded with shavings. Disturbed by some noise, he goes to the sitting-room for safety, where he saws the legs of the chair half-way through; goes further, to his mother's bedroom, cuts a hole in the floor; and at last, tired, takes a rest. In the meantime Monsieur and Madame and their friend have finished admiring the premises, and on entering the house they notice the damage done to the silk hat. All furious at the young boy's doings, they go after him, but in every room they come to they find new signs of his deviltry, for upon seating themselves on the drawing-room chairs, they all three fall over, the furniture having given way. The servant man, entering the lady's chamber, falls through the floor on his sprawling masters; and thus from one surprise to another they go on until they come to where Mr. Sou is resting his weary limbs. They all grab hold and give him a sound thrashing, and taking away the unlucky present, throw the tool outfit into the street.

HUNCHBACK BRINGS LUCK.—Mr. Hardup not being able to pay his rent, his landlord goes to all the petty traders of the district and tells them of our friend's bankruptcy, and they are all seen crowding in the apartment of the distracted tenant.

Not knowing what to do to soothe the angry crowd, our poor man makes a desperate attempt for the door, but not succeeding to break away, jumps out of the window. A poor hunchback, selling lottery tickets in the street, receives the whole human load on his crippled back, and after a severe tumble is rewarded for his bruises by the pursued man buying his last ticket with his last quarter. The next scene represents our pauper friend in a garret reading a paper. He suddenly sees the results of the lottery in one of the columns, and having found out that he is the winner of the big prize, has an ad put in all the papers promising a reward to the hunchback that has unconsciously saved his life and unwittingly replenished his purse. A hundred cripples answer the ad, but they all return empty handed, and Mr. Hardup is despairing of ever finding his benefactor when the original hunchback makes his appearance, and soon after he is seen departing, handsomely rewarded by our now wealthy citizen.

A VISIT TO THE PUBLIC NURSERY.—In this immense charity institution the little helpless children are taken care of with most praiseworthy attention and solicitude. From the day they enter the nursery they are followed step by step until they are grown up and ready to go forth in the world. The first view we get is the toilet of the little mites; they are washed and powdered and wrapped in blankets just like if they were little heirs, when they are carried to the doctor's room for inspection. There they are weighed and a record is kept by the physician of their progress. From the surgery they are again seen at lunch. A long row of those fat little beings is shown on the screen, all waiting impatiently for the kind nurses who are bringing them their porridge and milk. Their frugal meal being over, they go to the play-room, where they all enjoy themselves with toys and dance to the tunes of a hurdy-gurdy. It is now bed time, and all the little cots placed next to one another, each containing a pretty little slumbering curly head, makes a very attractive picture, and the nurses gliding silently through the rooms show how well cared for are all these little waifs. The last scene shows the whole army of little children awakening, one after the other, all looking half-dazed but happy and content. If perchance one of the little mites starts to cry, a nurse comes rapidly along, and, taking the troubled little soul in her arms, has soon quieted it down, and tears are brushed away to make place for a bright smile.

PEGGY'S PORTRAIT.—Peggy is a very charming and winsome woman, as is seen on this film, but she has a nastly little fault; she is jealous of her husband. Loving him very dearly, she takes very good care of him and his clothes, and we see the beautiful little wife busy brushing his overcoat. Of course, she feels it her duty to look through all his pockets, but not finding anything to rouse her slumbering jealousy, she helps her departing better half on with his coat and he goes off in high glee. Arriving at the cafe, where he is anxiously awaited by friends, he is attracted by a stranger writing for all he is worth. He inquisitively looks over the man's shoulder and sees him gazing at the picture of a pretty girl. He tells his friends about it and they all make merry; the young lover, annoyed by their persistent laughter, puts the picture of his sweetheart in his coat pocket, turns round to pay the waiter and departs.

Hubby finds now that it is time to return home, takes his coat and is soon back in his office. Peggy, hearing her husband enter, goes down, and, of course, the first thing that attracts her attention is the overcoat lying on the chair. She looks in the pockets and behold! there she finds the picture of a rival. Furious, she goes into her husband's den, and is giving him a terrible beating when a

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messenger comes and explains that his master has taken the wrong coat from the cafe, and wants his back badly, as the picture of his love is in the inner pocket. The wife understands she has made a mistake, and seeing there is no foundation for her jealousy, begs her black-eyed husband for forgiveness. This is granted and sealed with a kiss.

CHRISTMAS EVE.—Although it is very near Christmas, when everybody should rejoice, a sailor bound for a dangerous expedition takes leave of his wife, and the poor woman is seen following with dim eyes the departing ship, her heart apparently heavy with grief.

After having cried and prayed on a cross, the grass-widow returns to the farm to resume her duties and takes a sack of wheat to the next mill. The miller, knowing of the sailor's departure, and finding the lass very agreeable and charming, after having seen to the wheat bag, gives his whole attention to the young woman, and she does not seem to mind very much the clumsy advances made by the workingman.

They part after a rather excited confab, and have evidently made an appointment for the evening at the church, for it is a Christmas celebration.

We follow the two young people in the chapel, then to a bonfire dance, and lastly we see them both driving away in a country cart.

They arrive at the sailor's home, leave the carriage before the door, go in, and then all is stillness, until the sailor, returning unexpectedly from his trip, finds the horse and cart waiting at his door, understands his misfortune, and, blind with rage, breaks in. The lover, conscious of his danger, jumps from a top window down into the waiting vehicle and is galloping madly away when his pursuer, getting a glimpse of the retreating man, rushes after him, and after a wild chase manages to overtake his enemy, and, jumping on the cart, a fierce struggle ensues. The miller is knocked down by the infuriated sailor, and then, in a paroxysm of hatred and thirst for revenge, the robbed husband backs the horse and cart with its driver down a terrible precipice into the sea. They are all seen being dashed to atoms on the protruding rocks, and the last picture is that of the sea angrily beating against the rocks as if in mute protest against this terrible deed.

A PEACEFUL INN.—Two country folks are having dinner in a small inn, and expecting to have a quiet night on the comfortable looking bed, are almost ready to turn in when the landlord and his wife make their entrance, accompanied by a swell looking gentleman. Without ceremony the hostler explains to the couple that they cannot possibly retain their quarters, as the new guest has paid a handsome price for the privilege of the chamber, and that they must retire to higher regions, that is to say, the garret directly above. They go away grumbling, and the new tenant sits down to a table loaded with a hearty meal. The aggrieved couple, however, resenting their treatment, make a hole in the floor of their loft and just as the intruder is going to enjoy his soup drop a huge rat in the dish. Disgusted, the traveler gives up his meal, and, confident to find a soother to his appetite in sleep, lies down on the bed, but no sooner is he comfortably tucked in that down comes the mattress and he is compelled to get up. He tries several times to mend the mysteriously damaged bed, but all in vain, for every time he thinks to have succeeded, down he comes again with a crash. Discouraged, he lies down on the floor, wrapped up in the covers, but alas, they likewise seem all at once to be possessed, and twist round him like a snake.

He then tries to rest on a chair, but every one he takes up collapses under him or tears round the room as if insane.

CIDER INDUSTRY.—When the apples are ripe the French peasants, their wives and children, go forth, the men armed with big sticks, the women provided with big baskets, and they all start to work knocking down and picking up the beautiful, luscious fruit. When the baskets are full a picturesque old cart, drawn by a team of stately oxen, comes along and is soon filled with the crop. Then the harvesters start, procession-like, in front of the team, dancing and singing until they reach the barn, where the apples are put into heaps. The next day the fruit is put into presses, and all the juice having been extracted, the precious liquid is put into barrels, and the last scene of this interesting film is an old wrinkled couple drinking a cup of their beloved cider, a smile of utter content on their sunken faces.

Foreign Importations issued by Kleine Optical Co.

YOUTHFUL TREASURE SEEKERS (Gaumont).—Length, 590 feet. An old sailor is seen spinning a yarn to a number of boys. The scenes accurately depict a small seaport and life in a fishing hamlet. Fired with enthusiasm, two of the boys take a rowboat and row to a distant island to search for treasure. They land at the coral island and explore the caves. In the meantime the boat drifts away. The boys are in despair. The scene changes to the hamlet, where the mothers are frantic. The old sailor is appealed to, and scours the sea with a telescope. He spies the boys and a boat is manned. The rescue is effected. The mothers at the landing embrace their children amid great rejoicing.

RAILWAY TRAGEDY (Gaumont).—Length, 320 feet. Showing a train wreck and the terrible effects of a railroad collision, the masses of twisted steel and burning cars, the immense gathering of the crowds, the rescue of the wounded, the work of the busy newspaper reporters, the ambulances and fire engines hurrying to the scene, and the work of the fire department. The giant wrecking train then appears on the scene and removes the ruined cars and debris.

A BEAR IN THE FLAT (Gaumont).—Length, 330 feet. A practical joker in an apartment building puts on a bear suit and saunters through the halls and terrorizes the tenants. Pandemonium reigns. Finally a squad of police is rushed to the scene, and during the search for the wild beast much damage is done to the contents of the flats. Finally, however, the suit is found in the joker's rooms, and the police vent their anger on the unlucky tenants who have given them a false alarm.

THE MIRACLE (Gaumont.)—Length, 327 feet. A touching picture, of human interest. A poverty stricken home is shown, with a sick mother and a little boy and girl. There is no money for medicine. The little boy and girl solicit alms and are rebuffed. The little boy wanders to the seashore and falls asleep on the rocks and dreams that an angel showers him with money. In the meantime a lady passing by is touched by the pathetic little figure, and slips a gold piece in his hand. The boy awakes and imagines his dream a reality when he discovers the money. The medicine is bought, the mother gets well, and the happy little family go to the spot where the heavenly apparition succored them from their distress.

THE SHEPHERD (Gaumont).—Length, 360 feet. The story of a shepherd's love for a wealthy girl, portraying the life of each in their individual surroundings. A pleasing effect is made by the shepherd with his flock. He serenades his lady love and is shot by his rich and jealous rival, who wins the promise of the girl to wed him. As the bridal party are on their way to the church they encounter the wounded shepherd. The girl learns the truth and spurns the prospective bridegroom for her true love.

THE COAL MAN'S SAVINGS (Gaumont).—Length, 374 feet. A coal man hides his savings in a sack of coal. Two thieves watch him from a trap-door overhead, and steal the sack with a rope and hook. When the coal man discovers his loss, he is frenzied, and runs down the street grabbing and opening every sack of coal he sees. In his excitement he is roughly handled, and some well executed falls are made. Thoroughly exhausted, he returns to his room, and the thieves add insult to injury by dropping the coal upon him through the trap-door. This proves their undoing, as he pursues, soundly thrashes them, recovering his property.

THE ACCORDION (Gaumont).—Length, 224 feet. A strolling player carries his accordion in a bag. While asleep two thieves steal the bag and take it to their room. When set upon the floor the accordion collapses, emitting a wail which thoroughly scares them. They rush out and notify the police, who arrest the musician, and they all hurry to the room where the mystery is explained and the rogues arrested.

THE CRUSADERS' RETURN (Gaumont).—Length, 570 feet. Showing the departure of the crusaders to the holy wars, the armored knights and prancing chargers, departing from the castles. The leader bids farewell to his betrothed. The battle scenes. The leader is wounded and left for

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dead on the field. His companion escapes and brings the sad tidings to the waiting maid. In assuaging her grief, he wins her love and marries her. In the meantime, the leader is rescued by a party of his men and nursed back to life. He returns home and learning what has occurred, disguises himself as a monk and meets the lovers. His disguise is not penetrated, and he kisses her hand and departs, leaving the couple to enjoy their happiness undisturbed. The costumes are beautiful and appropriate, the dramatic effect superb, and the scenery natural.

THE SPIRIT (Gaumont).—Length, 200 feet. The mysteries of a spiritualist meeting exposed. The medium and her assistant at work. The entrance of the apparition and the awe of the victims is ludicrous in the extreme.

ICE CREAM JACK (Gaumont).—Length, 524 feet. Jack is seen buying the ingredients for the ice cream, including stale eggs and condensed milk. In his squalid home, assisted by his slatternly wife and dirty children, he makes a can of ice cream, and placing it on a cart goes to the park where he sells it to various people, including a number of children and policemen and their sweethearts. They all become sick, and he is mobbed by the parents of the children and his other victims. After being soundly thrashed, he escapes, but after a sensational pursuit is arrested, tried in court and found guilty.

THE ENCHANTED GUITAR (Gaumont).—Length, 617 feet. A handsome young strolling player meets with poor appreciation. Though tired and disheartened, he assists an old hag bending under a heavy load of fagots. The hag is transformed to a beautiful fairy, who rewards him by placing a charm on the guitar whereby those hearing its music are instantly sent to sleep. Many amusing incidents occur, and finally the player rescues a princess who is being kidnapped. He wins her love and the gratitude of her parents. A courtier, not knowing the qualities of the magic guitar, picks it up and plays a few bars. Immediately all present fall sound asleep. He is amazed, and walks around the city playing the instrument till the whole city is asleep. The fairy finally comes to the rescue and the unconscious ones awakened, the player marries the princess and there is much rejoicing and celebration. The costumes are lavish, the setting magnificent in natural surroundings of ancient castles, and the dramatic effect well executed.

FALSE MONEY (Gaumont).—Length, 450 feet. The little son of a poor artisan proves the hero of the hour and not only vindicates the honor of his father, but also brings to justice a family of counterfeiters. The little fellow is also handsomely rewarded by the officials.

THE SKI-ING MANIAC (Gaumont).—Length, 237 feet. Ski-ing in the Alps.—A full view of a snow-covered course extending far away up the mountain side, and lined with a large concourse of interested spectators, down which come flying the ski-ing enthusiasts, some tumbling and half-burying themselves in the deep snow, others safely reaching the bottom.

Back to Paris.—Scene, Le Gare de Nore. Pa arrives at the station and is met by his dutiful wife and loving child; they make their way home.

Pa Shows His Prowess.—Pa is welcomed by all. He shows them his ski shoes, and they want to see how it is done, so they fix on the shoes and he takes a stride or two.

But when he starts he cannot stop. He goes flying through the kitchen, upsetting the cook and breaking the crockery. He flies down the street. Flying up a sloping track, used in connection with a factory for running chimney stack, causing it to collapse in the center. He then sails off into space through the air.

His poor wife and child, after his lightning disappearance, go to inquire for him at the police station. While they are interviewing the Inspector he sails in through the window, safe and sound, and is clasped in their arms.

A MISADVENTURE OF AN EQUILIBRIST (Gaumont).—Length, 424 feet. A crowd of people are assembled outside a show; in the center is a conjuror who does various clever tricks. He makes a good collection and clears off. In the crowd of spectators is a man who is seized with the idea of imitating the professional. He carries a walking stick. He spies a painter at work, and while the man's back is turned he seizes the paint pot and attempts to balance it. The paint pot falls, smothering him with its contents and smashes on the pavement. He also gets a thrashing from the painter. He tries the same mad trick with valuable crockery in a china shop and makes a general smash up. Several cans of milk suffer the same fate; a box of eggs comes in for the experiment, and the provision merchant comes out and rolls our friend in the broken eggs which are strewn over the pavement. He next tries his powers with a pail of whitewash with bad results. He makes his way home and into the dining room, where his little wife is waiting for him. In the meantime he has had a clean-up, though his appearance is still somewhat dishevelled. His wife leaves the room and the temptation is too strong for him. He finishes by completely smashing the articles on the table, landing in a heap with his head through the table on the floor. His wife coming in, stands aghast at the sight of the wholesale destruction and inflicts a well-earned punishment.

JUST RETRIBUTION (Lux).—Length, 697 feet. A young couple keep an inn, and are harrassed by creditors. A guest displays a large sum of money in paying for his bill, and the innkeeper waylays him. In the struggle the guest is killed. The innkeeper then pays his debts and is seen gloating over the treasure. Remorse and fear begin to creep over him. The ghost of the guest appears and leads him to the scene of his crime. Wherever he turns the apparition greets him. Finally he falls dead in a paroxysm of grief and fright. This is a fine subject, combining a fine quality of sensationalism, illusion and dramatic effect.

TONY HAS EATEN GARLIC (Lux).—Length, 280 feet. Tony prepares a mess of garlic and eats it. His breath is so strong that it knocks every one down whom he meets. His appearance on the street causes a furore of excitement, and his path is dotted with victims. He is arrested and brought into court, but blows his way out, and escapes.

IMPROVISED SERVANT (Lux).—Length, 344 feet. A man and his wife, after enduring an incompetent maid for some time, discharge her. The woman then applies for a new servant at an employment agency. In the meantime the man's divorced wife, Lulu, calls upon him, asking for money. The man is horrified, as his present wife does not know of his previous marriage. As his wife returns he forces a cap and apron on Lulu and tells his wife she is the new maid. The wife has a troublesome time instructing the new servant, who grasps every opportunity of venting her anger on the hapless husband.

INTERNATIONAL ILLUSIONISTS (Lux).—Length, 234 feet. A magical subject, intensely interesting. Beautifully costumed girls representing all nations, spring from the ground at the magician's command and execute the native dances. Full of grace and action.

WOMAN'S FORBEARANCE (Lux).—Length, 867 feet. A touching life drama. A weak-minded husband deserts his family for another woman. He spurns the entreaties of his wife and little boy and elopes with his tempter. The various degrees of the deserted family's poverty are shown, and finally they find a refuge with a rich woman, who gives them a home. In the meantime the misguided husband goes from bad to worse, and finally becomes a burglar. With his companions he breaks into the house where his wife is stopping and comes upon his boy sleeping on a couch. He is overcome with remorse. His wife meets him and as his pals escape through the window he pleads for forgiveness. She allows him to kiss the boy and depart.

THE CONSEQUENCES OF A NIGHT OUT (Lux).—Length, 417 feet. The experiences of a man who has imbibed of the bowl that cheers. Extremely amusing. In his wanderings he meets a tramp and takes him home with him. His consternation when he finds the unkempt vagabond lying in his bed the next morning is ludicrous.

THE DRAMA ON A ROOF (Lux).—Length 360 feet. The life of a chimney-sweep. He is abused by a cruel master and his son. The boys go up a chimney and when they emerge on the roof a struggle takes place and the boy is hurled to the ground. The woman of the house nurses him back to health and adopts him. The concluding pictures show him well dressed and radiant with happiness.

LOVE'S VICTIM (Lux).—Length, 617 feet. The parents of a young man wish him to marry a wealthy girl. He is in love with his father's stenographer, however, and when they are discovered making love the father discharges the girl. The youth follows and marries her. A year passes and they are blessed with a baby. Sickness and poverty overtakes them, and be appeals to his parents for assistance. The father declines to aid him unless he will cast off his wife. He calls upon his father and mother and pleads for a reconsideration, and as the sick wife joins him a touching scene ensues. The father does not relent, and drives them forth. As time elapses the mother pleads for her son, and finally persuades the father to call upon the young man. They arrive at the poor apartments as the young wife is expiring—a victim of love. This is a fine subject, with thrilling dramatic effects, finely executed.

THE ANIMATED DUMMY (Aquila).—Length, 250 feet. A dummy clothed with a long cloak is being carried by a clerk. He stops for refreshments, leaving the dummy outside. Practical jokers hide it and one of them dresses up as the dummy and runs away as the clerk comes out. He is overcome with amazement and starts in pursuit. A long chase follows, ending up at the starting point, where the dummy is replaced as the clerk arrives.

BUTLER'S MISDEED (Rossi).—Length, 827 feet. A butler robs his mistress and elopes with the maid closely pursued by detectives. The trail leads from place to place, the guilty couple spending their ill-gotten money in dissipation. The butler tires of the maid and devotes himself to a new love. The maid betrays him and they are both brought to justice. The disguises of the detectives and their lightning changes are well executed, and the subject commands rapt attention throughout.

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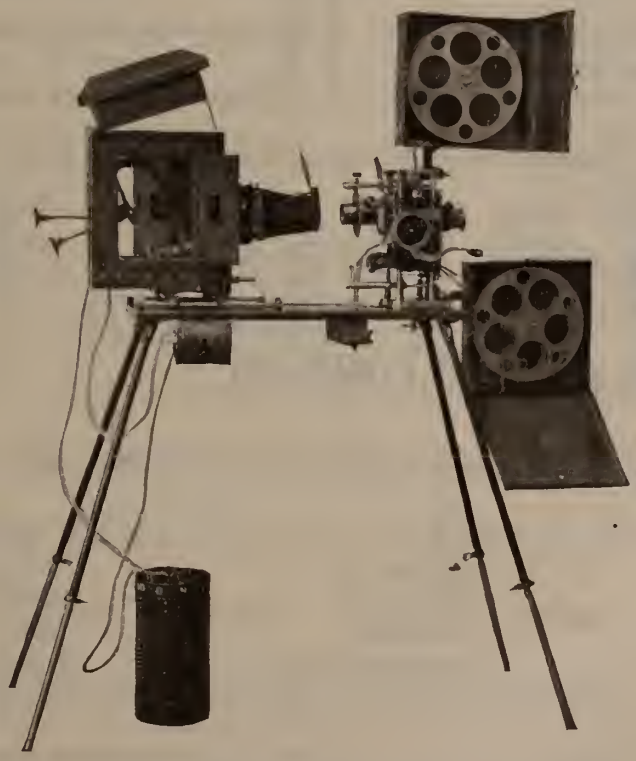

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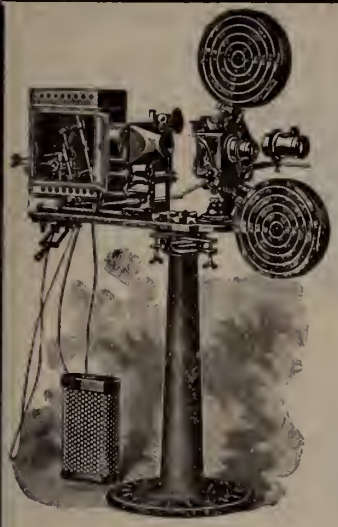

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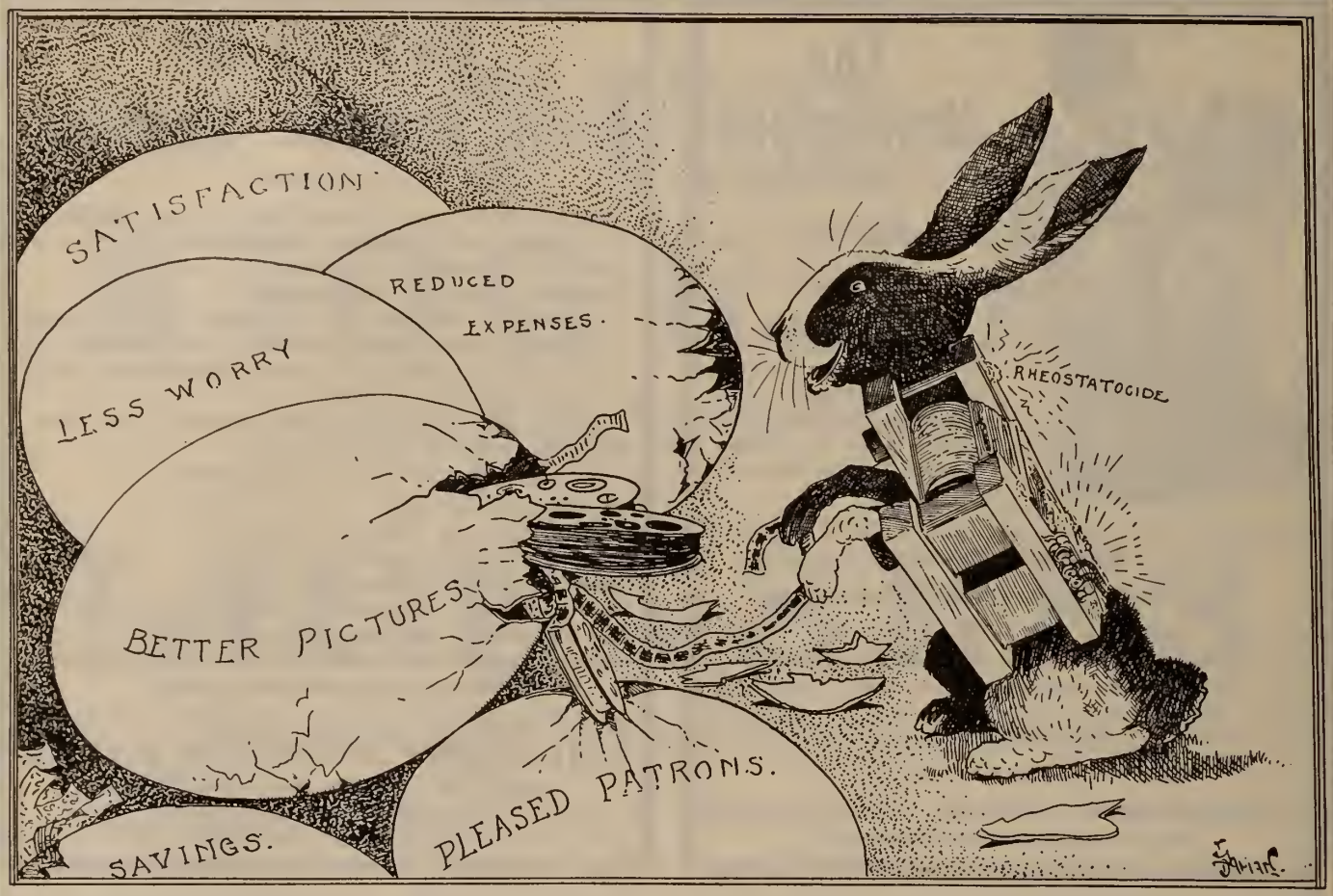

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THE

Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

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Editorial.

A Mutual Protective Association Needed.

It is about time that the film renters and exhibitors took steps towards systematic protection against thieves and crooked operators. If arrangements cannot be made to satisfactorily secure protection through the associations now in existence, then all interested should get together and form a special one for the purpose. The thefts of machines and films are becoming more and more frequent. The recent robbery of the Theater Film Service, of Philadelphia, Pa., when about ninety reels of film were stolen, should alone be a sufficient incentive for a prompt adoption of the suggestion. It is practically useless to rely longer upon the primitive idea that no one can steal films and not escape detection through some dealer, renter or exhibitor in the business. At one time that was quite true, but co-operation on those lines for the detection of thieves or recovery of stolen property no longer exists. There are many in the various branches of the business who can be relied upon for volunteer work in that direction, but the moving picture business has grown to such vast proportions that a great number who would co-operate on these lines find themselves too busy with their own affairs to devote much time to the troubles of others. Also, it is said with regret, many who have taken up the business in recent years show a remarkable indifference as to where moving picture supplies come from. Of course, no sensible man will openly purchase stolen goods, but there are many who greedily snap up offerings at bargain prices and do not spend much time in trying to find out whether the party selling them is, or represents, the rightful owner. Besides this, sufferers from such thefts have become well satisfied that the regular police channels have been of little use to them. There is only one effective means for the desired end. The interested party must follow the example set by the large interests in other branches of business. There must first be an organization, then an executive committee, to whom all robberies with details should be reported, and then a detective force, the expense to be defrayed by *pro rata* assessments or fees. The system of the Bankers' Association is one that could be followed with profit. It is quite likely that many will say there are now so many associations in the moving picture business that it is difficult to keep track of them, but that cannot detract from the merits of the suggestion. None of the associations now in existence afford the protection that is very much needed at the present time.

Among the most recent sufferers is a Cleveland, Ohio, film renting concern. These people have issued a circular in which they state they sent five reels of the "Passion Play" to a party in Washington, D. C., on rental; that the reels have not been returned to them, and they have reason to believe that they have been defrauded out of the property because the party to whom they sent them cannot be located. It appears in this case that zealousness to make the rental clouded the concern's better judgment, and they parted with the reels without first requiring security for their return. The sharp competition that is waged these days frequently leads renters into this error. This adds strength to the suggestion that some system of detection and arrest of crooks should be established.

The Sweating of Lantern Slides.

Some notes that have recently appeared in *The British Journal of Photography* upon the cause of the sweating of lantern slides when exposed to a powerful lantern illuminant, remind us that this trouble is a very serious one to many operators and lecturers, who often have to waste a great deal of time in making new slides to replace those that have been spoiled in the lantern.

Every one must be familiar with the effect. The image on the screen shows first a slightly discolored patch. This soon spreads in various directions, and becomes darker until the image is more or less effectually obscured. All this is due to the formation of a film moisture upon the inside face of the cover-glass of the slide, and if the moisture runs into drops or beads of water then the gelatine behind every bead in contact with it speedily melts in the heat of the lantern and a little pit is formed. The audience generally describe the effect as "burning," but "cooking" is another popular and perhaps a truer expression. When a slide has been pretty thoroughly cooked on several occasions the pits become so numerous that making a new slide becomes imperative.

Some lanternists have a reputation for cooking lantern slides, but it does not appear that this reputation is quite fair to them. If the slides are warmed before being shown the effect may be prevented, but seeing that some slides never show the effect whether warmed or not, it is obvious that the maker of the slides should bear some of the responsibility for the trouble, if not all of it. It is more reasonable to expect the slide-maker to do his work properly than it is to expect the lanternist to make special provision for warming up badly made slides.

In the notes referred to above an attempt is made to explain the source of the moisture, and it appears to be pretty evident that it is water contained in the gelatine film, in the paper mask, and in the paper binding of the slide. If, however, the slide-maker had taken the precautions of thoroughly drying the gelatine film, and of coating it when dry with a hard waterproof varnish, it is obvious that one source of supply would have been cut off, while the film would have been protected from the ill-effects of the moisture derived from the other sources. Every authority on lantern slide making is

insistent on the propriety of varnishing lantern slides, but very few slide makers ever take this precaution, while even some of the authorities themselves are open to the suspicion of neglecting their own advice. Varnishing should, however, never be neglected, for if properly done it will protect the slide, even if it does not altogether prevent the appearance of moisture that disfigures the image on the lantern screen.

A good clear transparent varnish is essential, and probably nothing is better than celluloid, which can be applied with great ease, and also dried with great rapidity if one of the whirlers now so much in use for autochromes is available. The slide should first be very thoroughly heated until all moisture is driven off, and then be allowed to cool down until only warm. The varnish is flowed over it, the plate dropped into the whirler, and in two minutes or so the film is quite dry. Any cold varnish may be used in a similar fashion, and it is advisable in all cases to use a rather thick varnish. The whirling will thin down the coating considerably and also render it quite even. If a whirler is not available, the ordinary process of drying is resorted to, but it is very necessary to be particular as to the preliminary drying of the slide, and to be careful to let it cool down in a dry place. The best plan is to place it in a large box that also contains a small dish or saucer filled either with dry calcium chloride or with sulphuric acid. In the damp air of the usual photographer's work room the film will rapidly re-absorb moisture as it cools.

A slide properly varnished in this fashion will be safe from damage from moisture, and the possibility of moisture, appearing on the cover-glass will be lessened by the fact that the paper mask and binding is then the only source of supply. Paper is, however, capable of retaining a considerable amount of moisture, and, in lieu of some non-absorbent material, better than paper, it is as well to use as little of it as possible, and to avoid gumming and pasting the mask. It should be cut from one piece of paper, and the paper itself should be thin, and, together with the cover-glass, it should be warmed and dried before the slide is made up. It will no doubt afterwards absorb a little moisture from the adhesive used for binding the slide, and it is almost futile to attempt to hermetically seal the slide so as to prevent the entrance of moisture, still there is no need to introduce superfluous moisture when making up the slide.

The best way of minimizing the effect of any moisture that may afterwards be absorbed by the mask, appears to be the provision of ventilating apertures at the corners of the slide, for with broken or loose bindings slides seldom show sweating. If four short binding strips are used instead of one long one it is easy to leave small openings at the corners without in any way giving the effect of imperfect binding. These slips are not likely to be torn off in use if they are carefully rubbed down on the edges as well as the faces of the slides, and if the preference is given to gelatine, or to fish-glue, as an adhesive instead of gum. Neither will the binding be likely to loosen from damp if the bound slide is finally warmed and the bindings then painted over with celluloid varnish applied with a brush.

In answer to numerous inquiries the publishers desire to say that there is in stock a limited quantity of all back numbers of the World. These will be mailed for five cents each to old subscribers only, who desire special numbers, or new subscribers may date back their subscription to begin with any number.

The Electric Light in the Optical Lantern.

Continued from page 286.

The most convenient form of artificial resistance is that afforded by coils of metal wire. Metals vary considerably in their intrinsic resistivity, and in many cases that quality alters in any one metal with variations of temperature. As the electrical energy which is absorbed by the resistance is converted by it into heat, it follows that a metal should be chosen that does not alter its conductivity with alterations in temperature, for the wire of which a resistance coil is made is bound to get very hot indeed. Iron wire is the cheapest material of which to make a resistance coil, but that does not fulfil the above condition very well. However, arc light work is a very different thing from standardizing instruments, and these slight variations in resistance are of very little consequnce. German silver is a much worse conductor of electricity than iron, and therefore the same electrical resistance can be made up of a much smaller quantity of wire of this alloy. It also has the advantage of keeping moderately constant resistance through very wide variations in temperature. Better still, in both these respects, is the alloy known as "Platinoid."

In making a resistance coil there are two chief things to be considered. Firstly, the wire must be of sufficient length to afford the required resistance; and secondly, it must be thick enough to carry the current required without getting dangerously hot. The thicker the wire, of course, the less resistance it offers to the passage of the current; the cooler it will, therefore keep, under a certain strain, and the greater will be the length rquired to give a certain number of ohms. The "happy medium" between the length and thickness is the thing to be aimed at. I have found that No. 14 S. W. G. platinoid wire, if properly wound, with plenty of room for cooling currents of air to pass between the coils, is quite large enough to carry 15 amperes for any length of time without undue heating. Four pounds of this will give a resistance of over 7 ohms, which is a great deal more than is required for a 15 ampere arc on a 100 volt circuit. But it is a great advantage to have a resistance sufficiently large to be useful on a circuit of higher voltage, which is occasionally to be met with, or to be able to turn down the light to about half the power for use in smaller halls. It is not a difficult thing to construct a variable resistance that, by means of a sliding conductor and several contact points, is easily controllable to any desired extent, and the operator will find that such an instrument is an inestimable boon. A coil of definite resistance is, naturally, still simpler to construct, and where a constant amount of current is always required on one circuit of constant voltage it is probably all that is requisite. The quantity of wire for this is easily calculated from the above data.

It has been said that when an electric current is made to traverse a wire which offers any considerable resistance to its passage, part of the electrical energy will be converted into heat.

In the previous case this consummation was purposely brought about in an artificial resistance, or rheostat, in order that the surplus pressure of the electricity might be frittered away, and the voltage reduced to that required to operate the arc lamp. But as may be supposed, the same thing will occur in the wires which

convey the currents to the lanternist's table, and from one point to another, if those wires offer resistance to its passage. Wires of infinite conductivity—that is to to say, of no resistance—are not to be had at any price, for there is no such thing as a perfect conductor. Hence it follows that care must be observed that all wires employed are sufficiently large to carry the amount of current they are destined to carry without offering sufficient resistance to its flow to cause them to become perceptibly heated.

Tables showing the conducting power of wires of different sizes, and the amount of loss through resistance of each when certain strengths of currents are passing are to be had from various sources. Most of them are calculated on the assumption that a current of 1,000 amperes requires a conductor of approximately pure copper, having a sectional area of one square inch This is the basis on which the wiring of installations is usually carried out, and from a view of all around economy, it is a very fair one. But it is not the lanternist's desire to convey the electric current from the point at which it is available on the mains to his table with as little drop in voltage as possible. Indeed, a loss in this respect is rather an advantage than otherwise, for it will reduce the necessary amount of his artificial resistance.

What he has to bear in mind is that his wires do not offer sufficient resistance to the passage of the current to raise their temperature to any source of danger. No. 13 B. W. G. copper wire on the above mentioned basis of calculation is capable of carrying a current of 6.6 amperes, but for the purpose of lanternists, where economy in voltage is not a matter of consideration, such a wire may be taken as all sufficient to carry his current of 15 amperes. They will do well never to use a smaller wire than this, or a compound flexible wire that does not contain the equivalent in each strand—if a double conductor—of a No. 13 wire.

(*To be continued.*)

Care of Electrical Equipment in the Machine Room.

Specially contributed to the Moving Picture World.

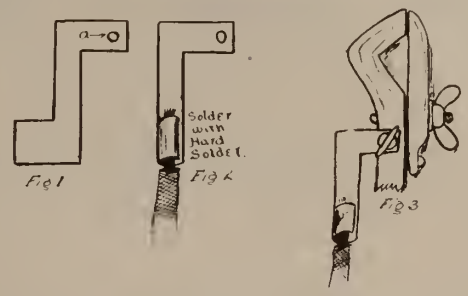
A great deal has been said about the care of the head, lamphouse and the machine room in general, but I think a little might be said to advantage as regards the care of the different electrical appliances. In the first place we will consider the carbon holder or carbon arm.

Due to the intense heat in the lamphouse the metal has a tendency to oxidize much faster than it ordinarily would. The oxide forms a coating of a high resistance nature, thus causing heat at the point of contact of the carbon and carbon arm, and if allowed to remain will cause the carbon to pit at that point. All this causes a loss of energy which has to be paid for in the form of electric light bills, or in other words, you do not get the amount of light you should for the amount of current used.

Every operator should have a small file not over ½ in. wide nor over 6 in. long, and clean the inside of the carbon arms at least twice a day. It will only take a minute and you will be paid for your trouble and your carbon arm will last longer. Your lugs will last longer.

Another source of trouble is to be found in the lamp, caused by the wire burning off in the lugs. This can be overcome by making a lug out of sheet brass, No. 18 gauge, as shown in the cut. This will bring the point of contact of the wire and lug far enough from the arc so that it can be soldered with hard solder, or better still, silver solder. This style of lug can be made with very little trouble.

Cut the brass the shape shown in Fig. 1. Drill the hole at point marked A; then bend the other end of the lug



around the bared and brightened end of the flexible wire and solder with *hard* solder, Fig. 2. Be sure to have both wire and lug clean; this can be done with any good soldering acid. This done, file off the projection on top of the carbon arm, where the binding screw goes on, enough to get a good bright surface, and put the binding screw through the hole in the lug with a washer on top of the lug, but not between the lug and the carbon arm.

The lugs on the knife switches should be looked to once in a while to see that they are tight and the wire should in all cases be soldered to the lugs that fasten to the switch terminals. Look to it that the knives on the switches fit in their proper places and fit tight so there will be no chance for a poor contact. Also see that all the points on your rheostat or whatever apparatus you may have are tight. See to it that the fuse contact springs are kept bright with a little fine sandpaper.

,Oftentimes fuses are blown or rather becomes so hot at their contact points that they melt the solder within the shell, thus opening the line when they are not necessarily carrying an excess of current.

No wire should be used smaller than No. 6 B. S. in connecting up a lamphouse.

Switches should be of a larger capacity than just the amperage you are using. For instance, if you are using 30 amperes in your lamp get a 50-ampere switch, as they are much less liable to get hot; and in constant use, as they are, they last much longer. E. A. C.

NEW PREPARATION FOR SCREENS.

The report reached us from Germany that a new preparation for coating screens or curtains has been discovered which will save 50 per cent. of light and give a picture of wonderful clearness and beauty.

A luminous preparation is said to be used that is guaranteed to stay and not evaporate, deteriorate, or oxidize. It is said to have been satisfactorily demonstrated in several of the leading amusement places in Leipzig.

We are informed by "Der Kinematograph" that the manufacturers are H. J. F. & J. Schwikert, Rossplatz 12-13, Leipzig, Germany.

BENEFITS OF TRAVEL.

Friend: What's that big box on the front of your machine?

Autoist: That's a camera for moving pictures. You see, I go so fast I don't have time to look at the scenery, and so I photograph it as I go along.—*L'Illustration.*

Editorial Notes and Comments

It may be well to note that before any building in New York City can be used for moving picture exhibitions permission must be secured from the fire department.

In special term of Supreme Court, Rochester, N. Y., Justice S. Nelson Sawyer appointed John Hopkins receiver for the Oak Amusement Company, a moving picture show on South avenue, which has found competition too strong to allow business to be done on a paying basis.

Philadelphia, Pa., April 18.—Assistant Superintendent of Police Tim O'Leary has conceived the idea of forcing owners of moving picture establishments to do away with the brass railings with which the interior of most of the places are fitted. This despite the fact that Fire Marshal Latimer has given an opinion that the fixtures are harmless and no impediment in case of fire.

We are advised by a correspondent the "crank turner" is responsible for the fire in Washington, N. C. No accidents, but loss of property. [When will managers learn that it is false economy to replace experienced men by those who offer to work at any price to get into the business?—Eds.]

From the Charles Urban Trading Company (London, Eng.) we have received a 250-page catalogue of their film productions. This is mainly devoted to educational subjects, of which they make a specialty. Among the subjects treated are Natural History—animals, birds, insects and reptiles; Surgical and Medical Science, The State, The Navy and The Army; Geography and Travel, History and Industries. There are film subjects that never grow old, and we recommend lecturers and others who can use this instructive as well as entertaining series to send for a copy of the catalogue through their American representatives, the Kleine Optical Company.

Commenting on the number of nickel theaters that are going out of business, the Columbus (Ohio) "Sun" refers to motion pictures as a passing fad, and adds:

"It is therefore evident that though the cinematograph is susceptible to the ever-changing opinion of the public, it is still so good a business force that it commands the talent of genius. That this hey-dey will soon lapse into merely nothing is beyond dispute, because vaudeville presents practically all it represents as a side-line. It therefore behooveth those behind the motion picture enterprise to make hay while the sun shineth—which they most assuredly are doing."

[A business which is so firmly established and an amusement that appeals so much to the hearts of the public can hardly be called a fad, much less a passing fad.—Eds.]

During the week just closed the "Passion Play" was the most valuable subject in the film line. The demand for it was so great that not a renter in the country could secure enough prints of the subject to meet the demand. It was at a premium. Many renters boosted up the rental rates on what they succeeded in getting, and exhausted every source of supply in trying to buy or hire more prints. There never was such a demand for this subject as during the Holy Week just closed. One explanation given for this is that many new picture houses have the patronage of a better class of people who never saw the subject before. The more plausible explanation is that the exhibition of the pictures was accepted as an appropriate service—that the pictures afforded a most effective sermon for the period. However that may be, it is quite likely that those who remain in the moving picture business will commence getting the subject well in advance of a similar period.

Two theaters in Brooklyn have joined the moving picture ranks. They are the Novelty and the Unique. Thus far the ventures are in the experimental stage. No great success is reported, but the managements say the prospects are good. Some doubt is expressed as to the ultimate success of the ventures, which is due to the failure made in that line at the Park Theater. Lubin, of Philadelphia, took that place and tried to make the pictures go, but gave it up after a trial of a few weeks and then burlesque stepped in, with better results. However, the Park Theater is now running a picture show. It is said that in the competition to secure the Park Lubin overreached himself on rental price. His failure at this place does not prove, either, that burlesque is more popular than moving pictures. The manager of a burlesque house at the corner of Eighth and Vine streets, in Philadelphia, makes a statement quite to the point. For almost three months the house ran behind about six hundred dollars a week on burlesque. About a month ago he put in moving pictures and every week since then has shown a gratifying balance in his favor.

The picture people who intend to fill time on the Chautauqua circuits during the coming Summer will have some vexatious problems to contend with. Some of the agencies who are making the bookings are inclined to be a little particular as to the programmes. One circular issued states: "It must be remembered that our audiences consist of non-residents—people who gather here from distant cities and towns. Since the small moving picture places have become so numerous most of our people have had an opportunity to see more of the pictures than in former years. We mention this as timely caution against giving our audiences pictures they have seen before coming here."

Exhibitors who will be able to pass this test will be entitled to the heartiest commendations. As a rule the prices paid by Chautauquas for such entertainments are not up to the "first run" rates by any means, so that a "first run" investment in films can hardly be justified. The only salvation in sight seems to be the early closing of the picture theaters and store shows in the cities and towns for the Summer and a late erection of the camp meeting tents.

It is safe to say that within two weeks from the day of release of any new film subject of merit that subject has been exhibited in every important city and town in the United States. The rapidity with which they travel is surprising even to the initiated. It must be remembered that the demand for changes in programmes as existing to-day frequently only allows the production of a picture for one day. In one week a subject in the hands of a renter will be exhibited in seven different theaters, perhaps in seven different towns in territories where the express facilities permit a rapid interchange. This is a rapid-fire competition that will perplex the Chautauqua exhibitor who is held up for "brand-new stuff" this Summer.

THE FREE MUSIC GRAFT IS ENDED.

Slide Bureaus Must Pay for Their Music Hereafter.

The music publishers of New York and other cities got together a few days ago and decided to shut out the lantern slide renters, film exchanges and dealers in slides from any more free music. Incidentally they have shut out the slide beggars from both free slides and free music and many nickel and dime moving picture theaters that formerly got their slides and music free now have to hire slides and buy their music.

Every publishing house in New York has a notice posted notifying all applicants, whether film exchange, lantern slide bureau or slide manufacturer, that only regular copies of music will be furnished at the regular wholesale price. Correspondence asking for free music is promptly consigned to the waste paper basket.

One large publisher when interviewed said: "I gave away to film exchanges, lantern slide bureaus, and slide makers over twenty-thousand sheets of free music in the professional copy form in twelve weeks. That music cost me to have it printed just one hundred dollars and I did not realize one cent's benefit from it because, in the first place, the dime and nickel theaters where it went do not leave the song on long enough to make it known and they do not attract a music-buying audience. Why, we have had as high as two hundred letters in our mail in one morning from rental bureaus all over the United States asking from twelve to twenty professional copies of music. Most of the letters were discourteous in tone and many of them were actually insolent. So we got together and decided to let our friends who are running rental bureaus buy their music."

Many of the leading publishers have also discontinued handling lantern slides for illustrated songs, having turned that business over directly to the slide makers.

Many of the slide exchanges thought the decision of the publishers was a scare and tried to bluff the slide makers

into sending them free music when they found themselves left without any new slides. The slide makers now refuse to furnish any music unless it is paid for. Slide houses offering free music are waking up to the fact that free music cannot be had and that they have got to buy it like everyone else.

THE METROPOLITAN LANTERN SLIDE COMPANY DISCONTINUES BUSINESS.

The Business of Copying Other People's Slides Unprofitable.

The Metropolitan Lantern Slide Company, of 51 West Twenty-eighth Street, has quit the slide business. These are the people who put a copied set of slides on the market for Charles K. Harris's song "Yesterday," copying the slides made for Mr. Harris by Scott & Van Altena. They borrowed a genuine set of slides for "Yesterday," from a young man who was employed by a moving picture house on Twenty-eighth street(and copied them. They even copied the title page slide which had the name of Scott & Van Altena on it, and the counterfeited slides went out with Scott & Van Altena's name upon them. A set of them found their way almost as soon as they were issued into Mr. Van Altena's hands. They also copied the Elite Lantern Slide Company's slides for "Red Wing."

The same parties who conducted the Metropolitan Lantern Slide Company also conducted the Mozart Music Company, a concern which has been under the observation of the Government for fraudulent practices. At the time Robert H. Brennan, of the North American Music Company, was arrested these parties hastily scraped all the Mozart Music Company's signs off their window. They haven't been brought to judgment yet, but the post-office authorities promise developments.

It is said they sold a large numher of their counterfeited slides, but one by one their customers learned that they were buying inferior copies instead of original goods and they dropped the concern. None of the parties interested in the Metropolitan Lantern Slide Company had any practical knowledge of the lantern slide business, but they thought it was a good thing and went into it. There are a large number of other concerns in this city who are engaged in copying the work of other people, and sooner or later they will all die. The Metropolitan Company sold what apparatus and furniture they had to the Old Dominion Moving Picture Company, of this city.

FILM SERVICE ASSOCIATION.

Executive Committee Meeting.

The Executive Committee had a meeting in New York City on April 17 and 18, at which time replies to Bulletin No. 12, which asked for an expression of opinion by members of the association on the minimum rental schedule, were taken up. Of 110 memberships, replies from which have been received, 90 had expressed themselves in favor of maintaining the schedule, and 20 had asked that it be withdrawn.

Of the 20 who wished the schedule withdrawn, a number stated that they were in favor of the schedule if it could be enforced, but complained that the schedule had not in all cases been enforced, and therefore had been a hardship on those members who were strictly living up to it.

The committee investigated all of the complaints which had been sent in to the secretary's office, and came to the conclusion that while in the majority of cases the schedule was being lived up to, there were many instances where members were cutting prices, permitting their films to be sub-rented, and, in some cases their films were getting into the hands of exchanges who were not members of our association and were renting unlicensed films. The committee, after careful consideration, was satisfied that, while in some of these cases the action was deliberate, that there were many cases where members through carelessness or failure to properly supervise their business, were permitting their employees to break the contracts which the exchanges have with the manufacturers.

Edison Company To Enforce Contracts.

The Edison Manufacturing Company, the owners of the patents under which the members of our association are licensed, assumes the entire responsibility for enforcing the contracts between licensed manufacturers and our members under which we received licensed film. The committee conferred with the Edison representatives and received every assurance that this company would co-operate with the committee in seeing that contracts between the exchanges and the manufacturers were uniformly enforced, so that no exchange would have an advantage over another. It was agreed that any evidence which was submitted to the secretary of the association should be referred to the Edison Company for action, and that every complaint made should be thoroughly investigated, for which purpose the necessary staff should be retained.

For the present the efforts of the Executive Committee and the Edison Manufacturing Company will be devoted to investigating complaints and taking action in regard to any cases which will uphold the following propositions which are the basis of the contract between the licensed manufacturers and the exchanges:

I. **Prevent Licensed Films from getting into the hands of Exchanges outside of our Association.**
II. **Prevent Sub-renting of Licensed Film.**
III. **Prevent the Rental of Licensed Film Below the Minimum Rental Schedule.**

New York and Chicago Offices.

In order to invite the active co-operation of all the members of the association, and in order to systematize the manner of handling complaints, collections of accounts, etc., the Executive Committee has divided the United States into two parts. All complaints, collections, etc., from members of the association from Pittsburg, Pa., and east of that point should be sent to the office of the secretary in New York.

Within a short time an Executive Committee will open a second office for the association in Chicago, in charge of an assistant secretary, to which office will be referred all complaints, collections, etc., from members west of Pittsburg. By this means the Executive Committee expects to effect a great saving of time and give to members in the West an office near at hand with which they can take up directly all matters in which they are interested.

Exhibitors Using Unlicensed Film.

All members of the association will be furnished with information blanks upon which may be reported information regarding the exhibition of unlicensed film, and as soon as these blanks are received, members are requested to obtain this information as to cases in their localities.

The Edison Manufacturing Company propose to bring suits wherever they find violations of their patents.

Advertising.

Members, in advertising in the trade papers, should always mention the fact in the advertisement that they are members of the **Film Service Association.**

Short Lengths.

The Executive Committee has taken up with the manufacturers the question of short lengths. The committee requests information as to what the experience of members may be in this respect, and advises each member to get a measuring machine, which can be purchased for a small amount, and measure films, reporting where they measure less than the number of feet billed at the time they are delivered. The manufacturer is allowed a variation of 2 per cent.; anything over that should be reported.

The manufacturers have been requested by the Executive Committee, in order to assist their customers, to place upon the label upon the box containing the film the name of the subject, the number of actual feet contained in the box, and the character of the film, whether comic, tragic, etc.

FILM SERVICE ASSOCIATION,
By D. Macdonald, Secretary.

THE HUMOR OF THE SITUATION.

We have received from the National Film Company, of Detroit, a cartoon printed on lurid red paper, showing an F. S. A. man leaving the marble portals of a massive building, while in the background the stronghold of the Independents is represented by a wooden shanty. (Curiously enough, the cartoon shows a crowd of renters scrambling to get into the headquarters of the Independents.) The prosperous-looking individual representing the F. S. A. wears a broad grin of contentment and his anatomy is judiciously decorated with the names of F. S. A. manufacturers. In his right hand he holds an Edison document and a big stick, Selig and Vitagraph represent his right arm; Pathe's name appears on the hat; his whole weight is supported on his right leg by Melies; Kalem and Essanay make up his left limb, while the name of Lubin decorates the sole of his foot. ("Oh, My Feet," may have suggested this position.) An exhibitor is shown taking in the situation and he looks decidedly glum.

Trade Notes

Another accident due to acetylene is reported from Spokane, Wash. No fatalities, only a building demolished.

* * *

The Carey (Ohio) Council has taken a rap at moving picture shows and theatrical companies that may hereafter visit that town. A blanket ordinance has been passed assessing a license of not less than $1, nor more than $50 per day, for various theatrical entertainments, moving picture shows or tented exhibitions. If the Council is attempting to rid itself of the moving picture shows, it has certainly dealt a heavy blow to this amusement.

* * *

Los Angeles (Cal.) is preparing stringent regulations for moving picture shows. A permit is required from the Board of Fire Commissioners after an examination, for which a fee of five dollars is to be charged, and there must be no open lights, the lamp house, where the picture machine is kept, must be fireproof, there must be ample exits to the street, and there must be an iron box to receive the film as it leaves the machine.

The ordinance was referred to the city building inspector, the city electrician and the chief of the fire department. It will come up for final action this week.

NEW CORPORATIONS.

New York City.—American Moving Picture Machine Company increased capital from $200,000 to $1,000,000.

Chicago, Ill.—Motograph Company, $2,500; manufacture and operating motion picture machines, etc. W. P. Bullard, H. Strickler, W. B. Fitzgerald.

FROM VAUDEVILLE TO MOTION PICTURES.

The Wilson Theater, Mason City, Ia., promises to put on during the Summer months a vaudeville and moving picture show.

* * *

The Aurora Theater, Topeka, Kans., has been changed to moving pictures. It is now one of the most up-to-date moving picture theaters in the State.

* * *

The new moving picture playhouse, The West Lynn Premier Theater, at Market square, Lynn, Mass., has an especially good bill this week, and the theater is proving exceedingly popular.

* * *

Janesville, Wis., April 18.—Manager P. L. Meyers opened his theater with a five-cent moving picture show. The competition in the nickel theaters in the city is so keen that the theatrical business has suffered, and Mr. Meyers is the first opera house manager in the State to begin direct competition with the hall shows by using his opera house.

* * *

Columbus, Ga., April 12.—The management of the Dixie Theater, yielding to many requests from the public, have decided to discontinue vaudeville, and inaugurate a new plan of entertainment, consisting of the highest class of moving pictures in the world and the latest illustrated songs. There are many persons who have complained that some of the vaudeville features are not refined, and that ladies felt a delicacy in attending. The Dixie will now cater to everybody who loves refinement. The pictures will be in the hands of an expert and the songs will be sung by the best singers. Another feature of the change is that the price of admission at all times at the Dixie will be five cents. It will give everyone clean, delightful entertainment at a normal cost.

* * *

Topeka, Kans., April 5.—The Olympic Theater changes hands to-day, A. P. Whitney taking complete charge of the house. It will be conducted as a strictly high-class moving picture house instead of a vaudeville theater, which it has been ever since it was first opened last Fall. Mr. Whitney leased the house from Martin & Ackard, for whom he has been acting as manager for the past three weeks. The price of admission will be changed to five cents.

"I am going to put in high-class moving pictures and illustrated songs," said Mr. Whitney yesterday. "I realize that you have to put on a very high-class vaudeville bill here to get the business, and we can't do it at the present prices. I will continue souvenir afternoons and amateur nights. I am going to give a good show and will try to build up the reputation and patronage of the house."

KLEINE INVADES THE EAST, CO-OPERATIVE THE WEST.

As will be noticed from our advertising pages, the Kosmik Film Service (Kleine Optical Company) have opened offices in the Boylston Building, 657 Washington street, Boston, Mass. This will enable their Eastern customers to save much time on shipments. Other independent concerns are branching out. The Co-operative Film Service of New York have opened offices in St. Louis at 1822 Olive street, so as to enable them to reach the West and South.

"MERRY WIDOW" DECISIONS.

Federal Judges Differ on Injunctions Asked For.

Judges Lacombe and Ward, of the United States Circuit Court, appear to have different views regarding the ownership of the opera "The Merry Widow." Judge Ward on Tuesday refused further to enjoin Gertrude Hoffmann, who in vaudeville imitates the leading characters of the piece, because he had doubts as to Henry W. Savage's title to "The Merry Widow."

Continuing an injunction which he had granted Mr. Savage's counsel against the Kalem Company, Inc., and Miles Bros., Inc., alleged to be interested in moving picture exhibitions of "The Merry Widow," Judge Lacombe yesterday, in addition to the restraining order, directed the defendants to turn over and surrender all the negatives and films in their possession to the complainant.

MOVING PICTURES DID NOT MOVE.

Neither Did the Crowd, and a Riot Followed.

New Haven, Conn., April 20.—A new nicolet, with a gorgeous front and loud-voiced phonograph, was due to have a grand opening in Grand avenue near Hamilton street on Wednesday of last week. A crowd of about 400 gathered and when the management was compelled to potspone the opening on account of the delayed arrival of apparatus, the mob refused to budge. If the pictures weren't going to move why should they? Result—A hurry call for the police—a small sized riot, a wielding of clubs, some flowing of blood, and the transportation of eight showgoers to the lock-up in the patrol wagon.

"You say there was a crowd of 400 there and your nicolet hadn't opened yet?" asked Prosecutor Hoyt, while the manager of the new show was testifying.

"Yes, sir," came the reply through a smile.

"Well, your prospects are certainly good when you do start business," declared the prosecutor.

CHURCH RUNS MOVING PICTURES.

To counteract the doubtful influences of the ordinary five-cent moving picture show on the poor children of the neighborhood, the Armitage Chapel, No. 745 Tenth avenue, New York, conducts a high-class moving picture exhibition, for which only one cent is charged. They take place every Tuesday evening, and are enjoyed by two or three hundred children. The work is in charge of John Hilliard. The Armitage Chapel is supported by the Fifth Avenue Baptist Church, of which John D. Rockefeller is a member.

CLERGYMAN OBJECTS TO FILMS SHOWING DRINKING AND TO SUNDAY EXHIBITIONS.

Rev. DeMont Goodyear, at the Riverside Memorial Church, Haverhill, Mass., took occasion to rebuke the managers of the moving picture shows for the frequent introduction of drink and drunks. After telling how the church had reduced the amphitheater to a mass of deserted ruins, he said that the sensuality was driven off the stage, and it had al-

ways been wise for the church to insist upon wholesome amusements, because amusements have great effect on morals. He said that he had visited several places and with his children had observed the moving pictures. Some of them, he thought, were very instructive, others were amusing and wholesome, but, in many cases, the frequent introduction of drink scenes spoiled the entertainment. When Hibernians held a meeting in Boston not long since, said he, an entertainer attempted to impersonate a drunken Irishman. He was promptly hissed off the stage and forced to apologize for assuming that the typical Irishman was a drunk. Rev. Mr. Goodyear said he disliked to advise people to be impolite, but thought that Haverhill people were almost insulted by managers who assumed that they were pleased with such pictures and thought they would be justified in hissing such reels off the machinery or in staying away till the children could get the good without the evil. Rev. Mr. Goodyear also said that the Sunday shows for gain ought to be stopped.

EMULATE WILD WEST MEN AND ROBBERS SEEN IN MOVING PICTURES.

A moral to exhibitors to censor their films or at least prevent children from witnessing sensational subjects is contained in the following, which is taken from a column article in the Waterloo, Ia., "Reporter":

"With minds inflamed with scenes of robbers and the Wild West depicted by moving pictures, Charley Jepperson, Tommy Falkenstein and Myron Killerlain, the first aged ten and the other two nine, started out to emulate the lives of the heroes as they had seen them thrown on the theater screens. The boys were captured by Dr. G. H. Clark as they were leaving his rooms on East Fourth street with two watches and a lady's gold chain. The lads were arraigned before Police Judge Kepford, to whom they told a wild and weird story.

"Their capture nips in the bud a plan the three had evolved to live as desperadoes. The boys claimed they had frequently seen the moving picture machine throw out views of bold robbers to hold up people and get away safely, and their young minds were inspired with a desire to live the same kind of lives. The trio of youngsters said one of the number suggested they grow up to be robbers, and the other two readily fell in with the plan. When they were at work they were to use the pretext if caught that they were searching for cigar bands. If unmolested, they were to take everything of value they could comfortably carry. Their plans were well laid for youngsters, and it is said were carried on successfully for some time. Their thefts probably will amount to several hundred dollars.

"The lads not only desired to become bold robbers, but had a longing to use real guns. One of the trio had a revolver and it is said held up another boy about his own age, but secured nothing from him."

MOVING PICTURE REGULATIONS IN CLEVELAND, OHIO.

Among the requirements stipulated in the ordinance which has just been adopted by the City Council, of Cleveland, O., it will be noted that all operators must pass an examination and possess a license, which must be displayed in the operating booth. The following is the complete ordinance:

"Every picture machine installed or operated in the city of Cleveland shall be inclosed within a booth, the frame of which shall be composed of angle iron not less than one inch by one-eighth inch, properly braced to secure rigidity, and securely riveted or bolted at the joints. Every such booth shall be sheathed and roofed with sheet iron of not less than No. 20 B. & S. gauge, or with one-quarter inch hard asbestos board or asbestos lumber, in either case to be securely riveted or bolted to the angle iron frame. The booth shall be floored with sheet iron of not less than No. 20 B. & S. gauge, or with one-quarter inch hard asbestos board, in either case to be secured and riveted to their iron frame, or with board covered with asbestos at least one-eighth inch thick, and the surface protected by a covering of sheet metal not less than No. 20 B. & S. gauge, with some non-conducting material on the floor. All shelves, furniture and fixtures within the booth shall be constructed of a non-combustible material, and no combustible material of any sort whatever shall be permitted or allowed to be within such booth, except the films used in the operation of the machine.

"All electric wiring must be provided with non-inflammable insulation. Each lamp connected with a picture machine must be provided with a separate switch, located within the booth. There shall also be two switches controlling the lights in the exhibition room, one of which shall be operated from the booth and the other so placed that it is within the reach of the ticket-taker or other person stationed at the entrance door. There shall be provided a separate system of lighting, controlled by a switch-board located within the reach of the ticket-taker operating red signal lamps, and there shall be one such lamp placed at each exit (with a sign), which sign shall be marked 'Exit' in letters not less than five inches high.

"All picture machines shall be equipped with incombustible magazines for receiving and delivering the films during the operation of the machine. A shutter must be provided and placed in front of the condensor of the machine, so arranged that same can be instantly closed by the operator. Films not in the machine shall be kept in metal boxes, with tight-fitting covers, within the booth inclosing the machine. Hot carbons taken from the lamps shall be deposited in a metal receptacle.

"Male persons of not less than eighteen years of age shall be employed or permitted to operate any picture machine herein described, and only after proper examination by the Inspector of Buildings of the City of Cleveland, as to qualifications and competency, and after being granted a license by said Building Inspector, and such license shall be posted in a conspicuous place upon the premises where such operator may be employed.

"No individual, partnership nor corporation, shall be permitted to conduct the business of moving picture exhibitions, as herein described, until the applicant therefor has procured from the City Building Inspector his certificate that the premises wherein the exhibitions are to be given and the apparatus used in connection with the said exhibitions are in compliance with this ordinance. The Building Inspector shall have authority and it shall be his duty to revoke the license issued to any person, firm or corporation for conducting or maintaining picture machine exhibitions when he shall be satisfied that such licensee has violated any of the provisions of this ordinance. Provided, however, before revoking such license opportunity shall be given such licensee to appear before said Building Inspector and prove, if possible, cause why the same should not be revoked.

"Electricity shall be used throughout for border, footlights and stage purposes. The requirements herein named, so far as installation of moving picture device is concerned, the construction and location of booth, shall apply also to theaters, churches, schools and public halls in the City of Cleveland. Any person, firm or corporation operating a picture machine without complying with all the provisions of this ordinance, or who shall violate any of the same, shall be deemed guilty of a misdemeanor, and upon the conviction thereof shall be punished by a fine of not to exceed fifty dollars for the first offense and not to exceed $200 for each and every subsequent offense."

"CAMERAPHONE THE LATEST WONDER."

Bridgeport (Conn.) people take considerable pride in the various large enterprises which have their manufacturing departments in that city. From the Bridgeport "Standard" we clip the following in regard to the latest innovation in the moving picture field, the cameraphone:

Comparatively few people are aware that there is being manufactured in this city a machine combining the moving picture machine and the graphophone in such a way as to make the production of a vaudeville sketch, an opera, drama, outdoor sketches, etc., so realistic that it hardly seems mechanical. The combination is known as the cameraphone, and it is the invention of E. E. Norton, of this city, formerly mechanical engineer with the American Graphophone Company. The synchronizing of music or words and the moving pictures is the greatest achievement or improvement in connection with the two other separate machines since their invention.

The offices of the National Cameraphone Company are at 1161 Broadway, New York City, and they are besieged with moving picture theater owners and those contemplating the opening of such places, who want the improved machine.

Several machines have been leased to such theaters in different parts of the country, and the plant has an order for 100 machines at the present time. The increase is business likely to come cannot be estimated, but it will undoubtedly be large. The company had difficulty during the business depression in getting ready cash, but is now backed by men of means who are "good" for almost any amount. Such is their faith in the prospects of the invention.

The cameraphone, as stated, is a combination of the moving picture machine and the graphophone. The two are operated by one man, who controls them by electricity. The moving picture film and machine is operated by a spring motor, as is the graphophone. The operator remains at the moving picture machine, and by pressing a button starts the graphophone, which is concealed behind the screen on which the pictures appear. The gestures, steps, or sounds indicated in the pictures are heard, if there is any sound connected with them, from the graphophone behind the screen, thus giving the effect of speaking, as well as moving pictures.

They are perfectly synchronized; that is, the movement of the lips in the pictures coincides with the words from the graphophone. The flash of a revolver in the picture is coincident with the report from the sound reproducing machine. Thus, through the gamut, the pictures and graphophone reproduce as perfectly as is possible real life and animated beings. The operator, if he finds the pictures slightly ahead or behind the graphophone record, can control the two so absolutely as to bring them in unison.

The Cameraphone Company purchases the projecting machine and the graphophones from the companies which make them. Then they combine the two in a way never before successfully accomplished.

This is done in their plant at 423 Water street, and the inventor, Mr. Norton, is the manager. A. A. Stevenson, formerly foreman of the tool room at the graphophone works,

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The Holy City

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BEAUTIFULLY TINTED
SPECIAL RATES—PLACE
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Pittsburg, Pa. Des Moines, Ia.
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ITS ALL IN THE LENS — BETTER PICTURES — ITS ALL IN THE LENS

BRIGHTER PICTURES
SHARPER PICTURES

OUR PROJECTION LENSES

For motion picture machines give about 25 per cent. more light and an optically perfect image resulting in a picture of greater brilliancy. When compared with others in use these Lenses are a

REVELATION

Send us the distance from the Lens to the screen and the size of your pictures with a remittance of $18.00 and we will ship you one of our Lenses on approval. The mount fits the standard flange and you can try the lens as soon as you receive it.

Your patrons will appreciate at once the improvement in your entertainment if you add one of these high grade Lenses to your equipment.

Gundlach-Manhattan Optical Co.

808 CLINTON AVE. SO., ROCHESTER, N. Y.

is the superintendent. At present twenty-two men are employed, and the force will be increased to twenty-five next week and will probably be worked until 9 o'clock evenings to get out the machines.

They do not sell the machines, but lease them, and already the demand is so great that the Bridgeport plant is taxed to its capacity. The local interest in the invention lies in Mr. Norton, the inventor, and the Bridgeport plant, and the fact that no inducements had to be offered the company to locate in this city.

The company, at its New York gallery, rehearses the players and makes the moving picture exposures and graphophone records, thus obtaining the music, noises or sounds which properly accompany the action.

The cameraphone represents about two years' experimental work and covers every requirement of fire insurance and other laws.

PATENT MATTERS AS SEEN BY OUR ENGLISH CONTEMPORARY.

England is putting forth strong claims for the honor of primal invention of practical moving picture apparatus. "The Kinematograph and Lantern Weekly" says:

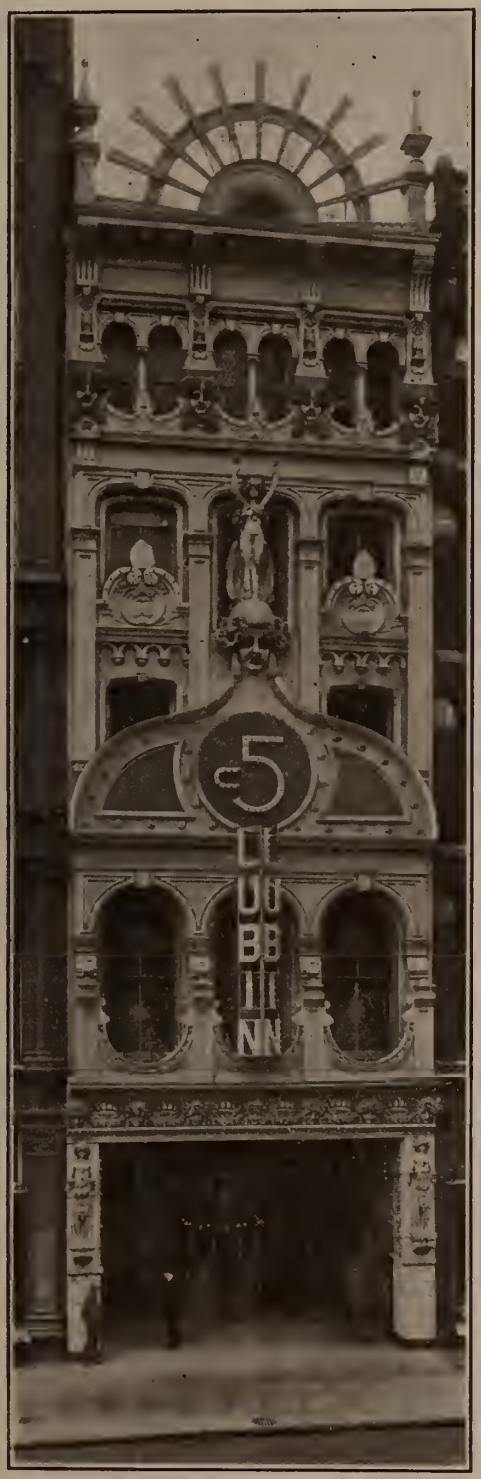
"Let it be clearly understood that what is claimed is that an Englishman was first in the field with photographic apparatus which possessed the essential qualifications for the production of film pictures in a series and as seen from one point of view; and further the necessary apparatus essential for the projection of such pictures upon a lantern screen, so that the illusion of motion could be faithfully produced. Let it also be understood that we have not the slightest desire to rob any man of the full credit to which he may be entitled, be he of our own nationality or otherwise. Like the usefulness of the kinematograph, which is universal, so is our interest in the advancement of scientific research. At the same time we feel ourselves called upon to record once and for all absolute facts that may be relied upon for future reference on this very important question.

"At the conclusion of the article entitled 'Startling Optical Novelty,' appearing in our last, there is this statement: 'When the reproduction of speech is also desired, this instrument is used in conjunction with the phonograph.' Commenting on this announcement, Eadweard Muybridge, of California (renowned for his battery of cameras, by which he obtained photographs of trotting horses), remarked to a representative of the Magic Lantern Journal, 'I understand that it has been said that a London gentleman claims to be the first to suggest the use of the phonograph in conjunction with a series of photographs. This, far from being new, was suggested by Mr. Edison in a conversation with myself upwards of two years ago, and was placed on record by the New York Nation of January 19, 1888, of which the following is an extract:

"'Now, it is evident if there could be established in any large city, as in connection with a literary or scientific institution, a permanent battery of cameras such as was employed by Mr. Muybridge, an imperishable record of the figure, height, dress, carriage and gait of any eminent man in or visiting the gallery could be had. Posterity, at the bidding of our photographic necromancers, could call up any of these worthies at any future date and see him move across the stage with a startling verisimilitude. Nay, we may have his very walk and conversation, and could read our Lowell's line in two ways, as:—"One of Plutarch's men talked (walked) with us face to face." The phonograph, at the same time, as we may anticipate from its ultimate perfection, might repeat audibly to the same audience a passage read aloud by the personage in question, on the occasion of sitting (or walking) for his portrait before the battery. A collection of such recitations would furnish invaluable examples of the speech of the cultivated at any given epoch.'

"It will be noticed that the date of this announcement in the New York Nation, January 19, 1888, is the year after Mr. Friese-Greene designed and had made for him the practicable camera and projecting apparatus described last week; but even if we assume that both ideas came forward simultaneously, it will be apparent to the casual observer that there exists a very great contrast between the ideas of Mr. F.-Greene and those conceived by Mr. Edison. Edison's was but an idea as yet in the air, and Mr. F.-Greene's was one realized in actual practice. Mr. F.-Greene, doubtless realizing that practice was a thousand times more valuable than theory, waited till a little later, when he was able to give demonstrations with his appliances at several of the leading British photographic societies. We may add here that we have in our possession some of the original films taken in

the world's first film camera, together with a complete file of papers and all data bearing on the subject. For reasons which need not be mentioned here, we are withholding further details till a future issue, when we propose to give some very interesting illustrations. Mr. Gre[illegible] leaves England for the States immediately after Easter."



LUBIN NOW OWNS MARKET STREET BUILDING.

As intimated in our Philadelphia notes last week, S. Lubin has purchased the property at 926 Market street for $307,000. Mr. Lubin has since favored us with a cut showing the front of the building, which we take pleasure in reproducing, showing, as it does, one of the handsomest and most popular theaters in Philadelphia. The executive offices of S. Lubin are located on the first floor over the theater, in the rear of this is the studio, occupying an "L" extension, on the upper floors are the machine shops and dark rooms.

HALLBERG

AUTOMATIC

Electric Economizer

For M. P. LAMPS, SEARCH LIGHTS and SPOT LIGHTS

IS APPROVED BY THE DEPARTMENT OF WATER SUPPLY, GAS AND ELECTRICITY

FOR USE IN GREATER NEW YORK

THIS IS A SUFFICIENT GUARANTEE OF ITS SUPERIOR CONSTRUCTION, DESIGN AND QUALITY

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(Alternating Current Type)

NO HEAT NO NOISE NO TROUBLE

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SAVES YOU Worry and Trouble with M. P. LAMP
SAVES YOU from $300 to $1,000 per year

I guarantee the Economizer in every respect or money is refunded

IT IS NOT A CHOKE COIL

INVESTIGATE AND WRITE TO-DAY

J. H. HALLBERG
CONSULTING ELECTRICAL ENGINEER

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In New England's Stronghold: The "Hub" City

A Service in Every Respect

Equal to the Highest Standard

WE have consistently endeavored to meet the requirements of every Moving Picture Exhibitor whom we have ever served. If you are in the dark on film service proposition, ask your neighbor about **GREENE,** then write us for prices. Always the latest and best, with absolute regularity of shipment. : : : : :

W. E. Greene

228 Tremont St., Boston, Mass.

CORRESPONDENCE.

REMARKABLE DURABILITY OF FILM SUPPORT.

To the Editor, Moving Picture World:

Dear Sir—You may be interested in examining the enclosed bit of cinematograph film printed on Eastman's Positive stock. This has been subjected to our test for durability of the film support, which consists of running an endless band through the projecting machine continuously. This film has been through the machine 11,700 times. We think that after examining same you will agree with us that the strength of a film support which will stand such a test is beyond criticism. Yours very truly,

EASTMAN KODAK COMPANY,
By F. W. Lovejoy, Gen. Mgr. Mfg. Depts.

[Careful examination of the piece of film accompanying the above letter fails to show the least sign of wear and tear on the sprocket holes or on the emulsion side of the film—not even a scratch being visible. The celluloid side suffers from contact with the guiding rollers and the surface is abraded as if with emery paper, not enough to seriously affect the transparency, but enough to prove the truth of the statement in regard to its remarkable run.—Eds.]

PATHE SIGNS CONTRACTS WITH DRAMATISTS.

Vincennes, France, April 9, 1908.

The Director, The Moving Picture World:

Dear Sir—I should be obliged if you could mention in due place in the next number of the Moving Picture World that it is the "Pathe Freres Limited" which has signed contracts with the Society of the French Dramatists and Authors. I would believe it is only by a mistake of your contributor that you did mention previously the name of Gaumont.

What you say in the other part of your article concerning cinematography is quite true. Our industry has taken a development such as no one could ever have thought of. I should add that with all the improvements perfecting the making of our films and the want always increasing for cinematography, there is an opening for our industry wider than ever. Yours faithfully,

CH. PATHE.

THE CELLIT NON-INFLAMMABLE FILM.

Dusseldorf, Germany, April 9, 1908.

Manager, Moving Picture World:

Dear Sir—I thank you very much for the copies of your esteemed journal and for the information you so kindly sent to me. I am sending with this a small piece of the new non-combustible film which the inventor sent us to try in the cinematograph machine. When lighting this film you will find that the flame always extinguishes itself. We are informed by the inventor that it will still take a few months before the new Cellit film can be brought out. Our opinion is that this film will be especially valuable for positives, as when taking the negative it is not so important to have a non-combustible material. Last week the inventor gave a lecture and demonstration of the film before the Dusseldorf Society of Science and Nature. He described the difficulties he had in working out the Cellit composition, having been engaged on it seven years altogether with two scientific assistants. He also showed the numberless applications of this new material, which can be made transparent and hard like glass, or flexible like celluloid or extensible like India rubber. It can also be made into a splendid varnish for different purposes and is a perfect insulation for electric wires. In a few days I shall write you a report of this lecture which may be of interest to you. I am, Yours very truly,

ED. LIESEGANG.

[The sample of this film received ignites very slowly when held in the flame of a match and extinguishes of itself immediately that the match is removed. The smell of camphor is slightly noticeable, also that of other gums or resins, but whatever the composition, it is certain that a great step in advance has been attained and if it can be made to stand the wear and tear that the celluloid has proven equal to, it will herald a boom in moving pictures, removing the only obstacle to their unrestrained use.—Eds.]

HOW TO PREVENT CONDENSORS FROM CRACKING.

Enid, Okla., April 13, 1908.

Editors Moving Picture World:

Gentlemen—We wish to give you our experience with breaking condensors. We have used both domestic and imported condensors and had them break from one to two rear condensors a week and occasionally a front one. This caused me to do some thinking, and I found that every condensor we broke was so tight in the condensor mount when hot, that it could not be moved sideways, so I took a new set and ground them down an eighth of an inch all around the outer or thin edge, reducing them a quarter of an inch in diameter. This gave them plenty of room for expansion when hot and we have never had to replace this set and have used them now several weeks. I also run with top of lamp house partly open to allow of good air circulation and when shutting off light I close top of lamp house to allow condensors to cool slowly.

I think that the makers of machines should allow more room in condensor rings and a little more room in lamp house; also side ventilation holes in back of house.

I will have a new suggestion on light in a few weeks, as I am working on one that I believe to be a winner.

Yours truly,

FRANK E. DECKER,
Electric Theater.

Cinematograph Photographer

Wanted for Local Studio

Address stating experience and qualifications

PHOTO FILMS, care of Moving Picture World

WANTED Every machine operator to subscribe to the Moving Picture World. Any Operator who does not possess a copy of Hite's book will receive one free with a year's subscription ($2.00) or a copy of Lindall's book with a six months' subscription ($1.00.) Order quick; only a limited number to be given away.

NEXT ISSUE:

A MODERN NAVAL-HERO

The successful expedition of a volunteer spie and his chum.
See description in Film Review. Length 713 feet.

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Film Review.

HULDA'S LOVERS (Biograph).—Hulda is a maiden fair to look upon. Her artless rustic simplicity, rivaling Hebe'a gorgeous radiance, phlogisticates the susceptible hearts of the village swains. But alas, Hulda waa a fickle maid, and seemed to have as many phases as the moon, with a smile for all and a frown for none. Her capriciousness was the cause of much unrest, both for herself and her lovers, for when her parents had departed for a visit, leaving her in charge of the kitchen, she received most effusively Jocular Jake, the village cut-up, only to hide him above stairs at the entrance of Previous-Hearted Pat, the hostler, who in turn is hidden in the Dutch oven at the approach of Handy Hank, the chore boy. Now Hank has long loved the fair Hulda, but, gol darn it, somehow or other he just can't tell her, and so he puts it off. The next to arrive is Asinine Alfred, the city chap. He makes quite a hit, but again an interruption sends him unwillingly to the wood box. "Drat it all" it is only Hank with an armful of wood, which he throws in on the unfortunate Alfred. The worst is not yet, for in walks Generous George, the grocer's clerk, who is the beau ideal of the village—so he thinks. Again that tantalizing interruption. "The pickle barrel for yours, dear George, I hear someone coming," and in he gets. The cause of the alarm is Solemn Si, the favored. Now, here is a condition most perplexing—Jake upstairs, Pat in the oven, Alfred in the woodbox, George in the pickle barrel, Si in her arms and the hour of her parents' return fast approaching. Still she faces it with wonderful composure, enjoying the company of her sincere, simple suitor, Si; when mamma enters. Consternation! Down through the ceiling comes Jake, out of the oven rolls Pat, up from the depths of the wood box and pickle barrel rise Alfred and George, while Si seeks shelter under the kitchen table. Girls, you are warned against having two strings to your bow, but Hulda's was like a harp.

NERO AND THE BURNING OF ROME (Edison).—Synopsis of scenes:

Arrival of the Christian Slaves: The captives are brought before Nero—He chooses one fair maiden to serve in his palace—The others are condemned to death for a Roman holiday.

In the Palace of Nero: Nero seated on his throne, drinking to the heathen gods—The Christian slave brings in some wine—He bids her dance for him—He is fascinated—She recoils from him—Orders her lashed—She is saved by a Roman captain, Flavius—The latter falls in love with her.

Diana or Christ: The feast to Diana—Nero reclining on his couch—Fair young maidens dancing and offering incense on the altar of Diana—The last of the dancers is the Christian maiden—Refuses to give up her faith for pagan Rome—Nero in rage orders her put to death—Flavius tries to persuade her to give up her Christian faith—She refuses—He buys her from Nero as his slave, then sets her free.

The Home of Peter: The freed Christian maiden tells Peter all that has happened—Flavius visits her often—She endeavors to convert him to her faith—He will not believe—Nero's soldiers take her captive.

The Dungeons: She is locked in the dungeons under the Coliseum—Flavius learns of her fate from Peter.

The Burning of Rome: The fire is discovered—Nero with his attendants watching the grand spectacular sight of the burning of the Eternal City—Harps are playing and Nero's people singing while the city burns—Buildings fall on all sides—Flavius fighting his way through the mob to the Coliseum—Determined to rescue his loved one.

The Coliseum: Flavius reaches the dungeons—Overpowers the keeper—Releases his sweetheart and all other prisoners—Carries the Christian maiden to the arena—He engages a gladiator, whom he defeats—Flavius about to slay him—The Christian maiden pleads for his life—Replaces the Roman sword of Flavius with the cross—He kisses the cross and accepts the faith, as the vision of angels appears in the smoke of burning Rome.

A MODERN NAVAL HERO (Great Northern Film Co.)—It is time of war. The canons are thundering incessantly from the man-of-wars besieging the town, and the forts on shore are answering back. The admiral is having a war council with some of the officers in the great cabin. The point is to get hold of some important papers, which are in the foe's possession on shore. Two young officers at once volunteer to undertake this perilous expedition. They disguise themselves as fishermen and go on shore in a rowboat. They get luckily through the outposts and reach safely the cottage where the general has taken up his quarters. While the officers are discussing, both the spies are listening upstairs. An ordinance is bringing a report, which causes all the officers to leave the cottage. At once the two desperadoes set to work, sawing a hole into the ceiling, through which one of them jumps down into the room and gets hold of the important paper. He has just handed this to his friend, as the officers return. He has not time enough to get away, but hides himself beneath the sofa.

The theft is discovered at once, the spy is found, and for a moment it looks had enough for the daring man. But then shooting is heard from the spy upstairs, a moment's confusion arises, and he succeeds in escaping. Outside the house a fighting detains him, so that he cannot get away, but he has a firm hand and is also this time successful.

Now it goes through the streets at a rattling pace, but not fast enough for our hero. A motor-car is rushing by, he jumps into it, and is in this way carried some long distance.

He gets on board and delivers the document, but he cannot wait for the admiral to thank him, he must be off again to save his friend, who has been imprisoned.

Outside the prison walls he jumps into a common sewer, goes through all the stinking passages, all the time knocking at the stones, until a soft knocking is answering him back. When he has assured himself that his friend is inside he at once sets to work to rock out a big stone. After having worked awhile he has made a hole big enough for the officer to creep through. For a moment the two desperadoes are embracing one another, and then they set out for the admiral's ship.

The two heroes are now again standing in the great cabin, this time to get their reward. In front of the jubilant crew the admiral is decorating the young officers with the medal for bravery.

"THE HOLY CITY" (Selig Polyscope Co.).—No style of picture production so thoroughly appeals to the multitude as does a religious subject. Such an inauguration, however, must be based upon positive sources and convey in the staging, scenery, costumes, etc., the most accurate resemblance to Biblical facts. This we have observed, and in a way that exhibits varied beautifully impressive scenes, most realistic, gorgeous, superb and even astounding in their ascendant entirety.

The most prominently attractive features to a creation of this nature is the height of morality and instruction embodied therein, making it appropriate for any entertainment, whatsoever, and a picture that none should miss or fail to acquire the educational and scenic knowledge to be derived therefrom. No one knows this better than—everybody. Here is a subject that attracts the populace.

The first scene shows a sumptuous room in King Herod's palace, where a feast is given in honor of Mary Magdalene, the favorite of a dissolute king, surrounded by scoffers and unbelievers. In all her regal splendor, Mary Magdalene is here reproved by the Apostle John, as are all the others for their sinful lives. They in turn deride and jeer the name of the Messiah, excepting Mary, who is impressed by the earnestness and undoubted sincerity of the Apostle.

The scene changes to the roof garden of Mary Magdalene's house, where, shortly after the feast, she is reclining in Oriental luxury, charmed by the music of sweet stringed instruments and beguiling the evening hours in listening to the impassioned words of love from Barrabas, "The Lion of the Desert."

It is here she is interrupted by the appearance of Judas of Iscariot, who imparts more information concerning the Nazarene.

Mary is plainly affected by the words of Judas, and speaks of a dream she had, of this same mysterious Being, wherein she saw Him quell a raging sea and subdue the elements to His will.

The subsequent picture shows the house of Caiaphas, where a number of conspirators are planning the destruction of the Messiah.

Again we return to Mary Magdalene, where, after dismissing Barrabas and the others, she calls upon the Lord to save her soul. As she kneels in supplication, the wondrous light of truth dawns upon her; she rends the jewels from her neck, and casts them away. It is then she sees, as in a vision, the face of Christ, and slowly the red robe of shame, that adorns her body, is changed to white; her golden hair falls about her shoulders and she stands transfixed.

We next go to the tomb of her brother, Lazarus. It is here that Lazarus is raised from the dead. He returns to his home amidst rejoicing and thanksgiving for his deliverance, and it is at this house that Jesus is found by the repentant Magdalene, and by Him full forgiveness of her sins is granted.

But Caiaphas has not been idle, and descends upon the house of Lazarus, directed by Judas, who for a sum of money, betrays his Lord and Master. Warning is given, however, in time for the Messiah to depart before the soldiers arrive.

The following scene shows the exterior of the Hall of Judgment, after the betrayal of Christ into the hands of His enemies. Pilate is here shown trying, in vain, to quell the aggressors who clamor for the life of the Saviour.

We next return to the house of Lazarus, after the Crucifixion. The sky is overcast with black clouds, and earthquakes have rent the hills asunder. The grief of Mary Magdalene is beautifully depicted in this scene. She returns to the spot where her blessed Lord had died upon the Cross. The base of the three crosses and top of Golgotha are here pictured, where Mary, the mother of Christ, and Mary Magdalene await, with His faithful followers, permission to remove the sacred body to the tomb in the garden of Joseph. From this point we are taken to the tomb itself, showing the faithful watchers and the Roman soldiers, keep-

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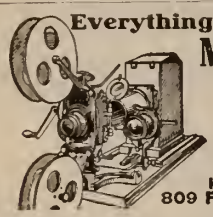
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ing vigil. The soldiers fall asleep, the tomb opens and the vision of an Angel appears, revealing that Christ, the Saviour of all mankind, has risen from the dead.

OH, MY FEET! (Lubin)—It only lacks a few minutes of the time appointed for a young man to be at the home of his fiance. He is all dressed, but having hurriedly bought a pair of shoes, finds them too small by several sizes and his corns are "killing him," and he distractedly cuts them with a razor. To add to his troubles, two friends come in, and instead of assisting him, clumsily tramp all over his feet. They leave and he starts out, but meets another friend, who suggests a remedy usually kept in a saloon, and once inside he finds it more comfortable to pull a chair up to the bar and rest his feet on the foot-rail, and such impropriety the waiter resents by kicking away the chair from under him.

Arriving at the house where he is expected, and tottering from pain, his fiance meets him, and, smelling whiskey, instantly concludes he is intoxicated, and leaves him angrily. To obtain relief, he cuts the offending shoes with a knife and holds them in his hand, when two young ladies enter, and they likewise feel insulted. During the dance his fiance will not listen to explanations, and dances with another man. To retaliate, he attempts to dance with another girl, but falls all over himself and the girl. Papa enters, and, smelling his breath, he furiously orders him out.

On the front steps he throws his shoes in the gutter, hails a cab and drives home. His sweetheart discovers the shoes in front of the house and follows him home, where he is now complacently sitting with his feet in a basin. She understands. He understands. They understand.

BEG PARDON (Lubin).—Mr. Brown is a very awkward but at the same time a very polite gentleman.

While in a ball-room he dances mostly on the feet of the ladies, but "begs pardon," and leaves the ball in great consternation.

While going home he meets with many accidents. He runs over a policeman, throws down a Chinese laundryman, and gets into all kinds of trouble. He politely "begs pardon" every time, but is chased by the infuriated sufferers.

He falls down an open cellar door, strikes a barrel of powder and comes up again in a most pitiable condition. In his politeness he even says "beg pardon" to the powder barrel, and no doubt has been forgiven.

THE WRONG OVERCOAT (Lubin).—A young husband is going to a banquet of the "Bachelors' Club." He arrives at the club and proceeds to make merry with "the boys."

Mr. Getrich, accompanied by his wife and daughter, come out of a department store, heavily laden with bundles. Wife and daughter ask him to put their veils and gloves in his pocket, which he does. He then leaves them, also going to the club.

Five hours later the young husband has accumulated a considerable "jag," and taking Mr. Getrich's overcoat by mistake, departs from the club. He gets home at last, and not wishing a lecture at 3 A. M., prepares to camp on the sofa. Wifey waited up for him, and while picking up his overcoat finds the gloves and veil of another woman. Explanations are of no avail, and she administers a sound tongue-thrashing, which is interrupted by the arrival of Mr. Getrich, who wants his overcoat and returns the other fellow's. Joy now follows the heart-rending spectacle; the young husband and wife kiss and make up and everybody is again happy.

WILLIE'S PARTY (Lubin).—Willie invited his boy and girl friends to a party. They all come. Willie presents each one with a Teddy bear. He then treats them to a "Punch and Judy" show, after which he shows them what tricks the Teddy bears can do. The boys and girls enjoy the show immensely. Willie is a real artist. He can make the Teddy bears do anything but talk, and we are not sure if he cannot do this also. After the show is over, Willie invites his little friends to a lunch. You, too, are invited. Please do come.

Pathe Freres issue ten subjects:

HARRY, THE COUNTRY POSTMAN.—Having sold a team of oxen at the fair, a cattle dealer is seen returning with his wallet bulging out with money. During the business transaction, however, the farmer has been spied by two footpads, who, conscious of the big booty to be gained, shadow him to a lonely spot, and having knocked him down, depart with the plunder. Harry, the postman, coming on the scene a few moments later, is endeavoring to recall the man to life and is extracting a dagger from the prostrate body when two passing policemen see him pull out the dagger and therefore arrest him. His guilt is so apparent that the honest letter-carrier is convicted. We follow him to Sing Sing, where we see him toiling bravely, and an emeute breaking out, risking his life in his endeavors to save his guardian. He succeeds in knocking down the rebellious convict, and is being praised by the head officer for his brave action, when a letter is brought in informing the high official that it has been proved that Harry is innocent and must be released at once. He is seen departing, congratulated by all the detention officers, and the last scene shows us the letter-carrier reinstated in his old position and being greeted warmly at every door he stops at to deliver a message.

THE POACHER'S WIFE.—Bound on one of his every-day perilous expeditions, a poacher takes leave of his wife, and calling his friend they set off for the forest. While they are at work laying their nets and traps, the wife is busy flirting with the gamekeeper, and the guilty couple are seen strolling in the underscrub, holding each other's hands lovingly. Arriving at a crossing, the gamekeeper takes leave of his sweetheart, and, coming upon the husband poacher, is ready to shoot him down, but remembering the man's relation to the woman he loves, he goes his way. When meeting the poacher's partner, he arrests him. Not being successful in his hunt, the husband is soon seen returning to his wife, and as he stoops to kiss her sees a letter concealed in her apron. He snatches it away unnoticed, and the unfaithful woman taking leave, he follows, concealing himself until he comes to the meeting place of the lovers. Seeing them embracing and madly jealous, cocks his gun, shoots his rival and pushes him down a bottomless ravine.

A DISASTROUS OVERSIGHT.—Prizes for the year's work having been distributed at the high school, Mr. and Mrs. Livehappy are rewarding their young boy for his many books and medals by giving him a good dinner. After the meal is over they set forth for a relation's house to show their friends what a clever, promising boy their son is, and in their excitement and hurry leave the house, forget the running tap in the bathroom. The next scene shows them all gathered in a gay circle, when, the old lady remembering the running faucet, jumps from her chair, rushes out into the street, with Monsieur and son following in her wake. After several mishaps they reach their dwelling and notice to their horror that the water is rushing out of the front window. They dash up the stairway, nervously open the door and find that their fears were well founded, for the whole apartment is one big lake, in which chairs, beds and tables float about in the most terrifying manner. The last scene shows the whole household floundering in the miniature sea in an effort to save their goods and chattels.

UNDER THE LIVERY.—A young man and his wife are seen presenting credentials to a rich nobleman, and they evidently are very good references, for the husband is engaged at once as gamekeeper and the young woman as lady's maid.

Delighted at finding employment, our young couple go forth to their new quarters and the gamekeeper starts on his duty at once, leaving his life companion to look after the cottage. She is busily working when the door is opened stealthily, and the nobleman's son, a dashing young boy, enters and in a passionate declaration tells her that he loved her from the very moment he set eyes on her at his father's house. She being very pretty and young, and used to compliments, laughs at the young man's advances, and instead of discouraging him, leads him on, resolving within herself to dismiss him after a flirtation. But, as the old saying goes, it is dangerous to play with fire, and soon we see the young woman falling in her own trap and becoming desperately in love with the youth. Things go on quietly for a time, until one day on a hunting expedition, the young heir, aiming carelessly at a passing hare, shoots down the gamekeeper. Brought back to his cottage, the livery man is being attended by his wife, when the lady of the castle, having heard of the accident, comes laden with delicacies for the ailing servant. The young wife profits by her mistress' presence to go out for a second to catch a glimpse of her waiting lover. The ardent youth, perceiving her, takes her in his arms, but at that moment the wounded keeper, seized with a dying man's intuition, rises from his chair and opens the window, and, seeing his wife clinging lovingly to his young master, reaches for his gun, and in a last effort shoots the unfaithful woman dead.

WORKMAN'S REVENGE.—Having been dismissed for loafing by his foreman, a poor workman

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writes his boss a letter, asking to be reinstated, pleading great poverty and famine for his little ones if he cannot succeed in his request. The manager, advised by his head man, replies, however, that his reappointment is impossible, and we see the poor little children of the workless man starving in a garret. The grief-stricken father tramps day after day looking for employment, and not succeeding, resolves on a scheme. His foreman has a child; he will steal it for a while and thus force money from the terrified parent. This he soon puts into execution, and is seen carrying the innocent babe to a secluded house and leaving it in charge of an old woman. On their return the bereaved couple find the cot of their darling empty, and a letter asking them for $50 a month for the maintenauce of their baby, shows them that their child has been kidnapped. The foreman sends the required money, and the kidnapper, receiving the amount, gives his own children the sorely needed necessities of life. Thus some time elapses and we see our once starving workman busily working on the road, for he has found a job at last. Being once more able to support his family unaided, the kidnapper returns the stolen infant to its parents, and when the sorrow stricken couple find their child awaiting them in its little cot, they take it in their arms in a passionate embrace. A letter attached to the pillow explains that having found employment and not needing any more assistance, the kidnapper returns the child and the balance of the last remittance.

A POOR MAN'S ROMANCE.—A poor man's little daughter on her way to school is knocked down by an automobile and is carried home to her father, still unconscious. The poor man, although stricken with grief, is compelled to leave his little child to the care of a good old woman and go to his work, for should he stop for one day his labors his household would be sorely in need of food. Arriving at the office which he is paid to keep clean, he starts to work, but his mind is still with his little one suffering at home, and as he sits down lost in thought his boss enters, and, after upbraiding him for his apparent laziness, sends him on an errand. In the meantime a burglar enters the office, breaks open the safe and places an emptied wallet in the workman's forgotten coat lying on the table. Our servant having finished his task, goes home to his ailing child and is giving her his fatherly care when a police officer enters the chamber and accuses him of burglary at his employer's office. Our man denies it, but the policeman on searching his clothes finds the empty purse placed there by the cunning thief, and the poor unfortunate parent is marched off to the police court and convicted. Having nobody to care for her any longer, the poor little girl is sent to the hospital, and thus a long time elapaes.

The next scene is the release of our innocent victim. He endeavors to find work, but everywhere he is rejected after a few hours' toil, for he is a released convict. Starving, he at last comes across a gang of footpads, who seeing that his utter misery and disouragement make him an easy prey for their dark deeds, lure him into a criminal expedition, and we see in the last scene six cruel looking gburglars breaking in a honse. The ex-convict and the most daring of the criminals enter the house, while the others keep guard outside; and a horrible crime is going to be committed on a young woman. The burglar is lifting his arm to strike the deadly blow, when the knife suddenly falls out of his hands; an iron hand is pressing the life out of his cruel body, and he falls prostrate under his aggressor's grasp, the repenting and honest workman. The lady of the honse is greatly thankful for such courage, and him in her service as valet, and his little daughter is adopted by the kind-hearted dame.

A FRENCH GUARD'S BRIDE.—A country boy and girl are sitting together on their porch, fondly holding one another's hands, when music is heard and a whole regiment of French Guards passes in front of the loving couple. A dashing officer, marching in front of his men, and who is always on the alert for pretty girls, and knowing the power of brass buttons on simple country lasses, gives a pleasant smile to the couple and vanishes down the hill. That the poor girl has been dazzled by the fine display of manly strength and uniforms is evident, for, forgetting her dumbfonnded lover, she rushes after the retreating men of arms, and overtaking them, starts flirting with the captain. The regiment soon departs again, but our young flirt, still under the spell, refuses to hear the entreaties of her lover, begging her to come back to him, and he, in despair, is seen in the next picture enlisting in the fatal regiment. His old love, recognizing him when he returns adorned with a bright tunic, understands the depth of his love and the captain is soon forgotten. Our head officer, passing his troops in review for a few hours later, recognizes his rival in love, and a cruel idea flashing through his mind, he puts our new recruit on duty and departs, bound for Cupid'a kingdom. The picket man follows his enemy, and seeing him enter his love's cottage, forgets his order to remain, and, rushing up the porch, strikes the unscrupulous officer. A duel ensues, and the captain being killed by the infuriated lover, he is taken into custody, brought before the military judges and condemned to die. Bound hand and foot, our poor unfortunate youth is seen in his tent, and falling asleep, dreams his sweetheart is clinging to him for pardon. He awakes, hears a noise near him, and in a minute his future bride is pleading with him to escape. He refuses, and a few minutes later a small detachment of guards comes up, surrounds the condemned man, and he is marched his last walk, to be courtmartialed. His love follows, and just as he is standing under the aim of ten loaded guns, rushes up to him to save him against his will, but it is too late, the signal has been given, the shots are fired, and they both fall riddled by bullets.

At the sight of this terrible tragedy, the old veterans throw down their guns in disgust, doff their hats and turn away to hide tears of shame running down their tanned cheeks.

A MISER'S PUNISHMENT.—A miser having had his boots cleaned refuses to pay the little bootblack, and the urchin insisting upon getting his dime, only receives a hard kick for all his work. Some young people, seated at a cafe nearby, noticing the old man's action, and determined to punish him, run after the retreating ruffian and pin to his coat the following words: "I Give Food to Everybody."

On his way home the old Jew attracts the attention of a slumbering cripple, who, reading the notice, falls in his wake, warning all the paupers he meets on the way that a good dinner is awaiting them at the end of their journey. Reaching his home, the miser is terrified on seeing his followers pushing their way towards his door, and as he enters the whole human wave sweeps him down and they all rush into his den. Not finding the expected dinner, they all get infuriated, and after smashing all the furniture depart with the remaining valuables and chattels.

Your boot cleaning was an expensive luxury, Mr. Miser.

GIVE ME BACK MY DUMMY.—A porter carrying a dummy dressed up in fine clothes stops at a bar to have a drink and leaves his burden outside. A young boy, seeing the opportunity of mystifying the stranger, slips on the dummy's garments, hides the original article in a doorway, and awaits the coming of his victim. The man servant soon comes out again, but somewhat shaky on his legs, and is bending down to carry off his charge when he receives a mighty box on the ears and sees the dummy retreating rapidly down the street. Furious and not understanding the mysterious energy of the once inanimate article, he gives chase, and after a long run and several severe blows and tumbles, comes across a policeman, who stops him to find out what the excitement is. This delay is just what the young boy was wishing for, and rushing back to the bidden dummy dresses it again and has just time to conceal himself in a narrow passage when our porter arrives on the scene. Noticing his enemy quietly waiting, he pounces upon him and gives him a sound thrashing, but soon stops, for he only hurts his knuckles on the hard wood. He realizes that he has been tricked, and to forget his troubles goes and has another drink, taking, however, the troublesome article along with him.

UNWILLING CHIROPODIST.—Her husband being at his office, madame bids the chiropodist come and attend to her aching feet, and the specialist is seen entering the room to fulfill his duty. Madame's lover, however, entering at that moment, Mr. "Pedicure" is sent to the kitchen, and our guilty lovers are enjoying each other's company when in comes her husband. Our young gallant is feeling very small and uncomfortable, not knowing what to do, when he sees the chiropodist's outfit and immediately assuming the specialist's ways, offers his services. Now, Mr. Husband may seem a fool, but he is up to a great many tricks himself, and seeing through the whole game, soon avenges himself. He forces the young lover to cut his corns. Our young Romeo would not mind performing this operation for his love, but his face shows how deeply he resents his present situation. At last Monsieur's feet are at ease and our young lover is already retreating with his stolen goods when the postman enters, and he must operate on him. Then comes the man servant, the grocer, the coachman, they all require his skill and attention, and at last, unable to stand the strain any longer, our sham doctor rushes out into the street, much to the amusement of the revenged husband.

TRUE HEARTS (Vitagraph).—

"True hearts are more than coronets,
And simple faith than Norman blood."

Two lovers, a young farmer and a pretty ,but very shy country girl, are seated on a fence which divides their two farms. The young man makes love to her, gives her a tintype of himself, which she is admiring when her father passes along. They tell the old man of their love affair, ask and get his consent to their marriage and secure his promise of assistance in obtaining the sanction of the mother, who is evidently the "power" of the family. They pass two city chaps, apparently surveyors or prospectors, who examine the rocks and soil and are delighted and all excitement over the result of their examination. The old farmer and his daughter with her lover reach the home. The mother is asked for her consent to the marriage. Indifferently she answers "yes," implying that their poverty forces her to agree to the union.

In the meautime the prospectors find traces of valuable ore, repair to the farmhouse and agree to purchase the laud for a fabulous amount. The papers are signed and dellvered, the money paid over. The mother, now that she is wealthy, separates the lovers, and, determining that her daughter shall make a brilliant marriage, orders the young farmer away. The daughter pleads, but to no avail.

A lapse of two months finds the former farmer and his family in a gorgeous suite in a Parisian hotel. A French Count is endeavoring to make love to the girl. She resents his attentions, but the ambitious mother aids the snitor and demands that her daughter accept him. The nobleman showers presents upon the girl, among them a costly diamond necklace. The changed surroundings are distasteful alike to father and daughter, and she pleads with her parent to take her back home. At a fancy dress ball the Count is bestowing his attentions, aided by the mother, and in utter hopelessness and despair, the poor girl consents to the union. She leaves the room heartsick, and when alone weeps bitterly over her unfortunate position. Her mother enters, upbraids and scolds her. Unable to further stand this constant nagging from her parent, in desperation she throws the necklace and presents away and determines to remain true and steadfast to her first love.

During this period things have changed at the old farm. The adjoining land, that of the young lover, proves to be the one containing the vein of ore, but he, ignorant of the fact, leaves home and starts for Paris to see his former sweetheart. Upon arrival in the city he meets friends who tell him of his good fortune, show a cablegram asking for his whereabouts, and also tell him that his old sweetheart still loves him. She is sent for and the lovers are soon in fond embrace. The father appears shortly afterward and is overjoyed at the turn of affairs. The mother comes in, is about to rave, but father stops her. The cablegram containing the good news is shown to her, and she quietly seats herself, resolved to let true love take its own course.

THE AIR-SHIP; or, ONE HUNDRED YEARS HENCE (Vitagraph).—In this picture we anticipate the probable means of navigation in the coming century. A young lady and a friend are observed entering an air-ship. The vehicle is loaded with ballast, sand bags, vegetables, etc., the passengers carrying spy-glasses. They laugh heartily, shake hands and are off. Another individual is seen equipped with wings scurrying through the clouds. Leaving the aerial navigators for a moment, we see a Hebrew walking down the street. Some sawdust falls upon him. He glances up in a rage, then proceeds on his way. Presently some vegetables drop on him. A glimpse of the air-ship shows the occupants laughing and throwing various articles at the unsuspecting pedestrian below. Some passersby, noticing the Jew having his troubles, stop and look upward, and they are showered with vegetables, etc., as well. A policeman is walking along on his beat when a lot of things fall on him. By this time quite a crowd has collected. An air-cycle cop is summoned, mounts his machine and flies upward. Our Hebrew friend finally reaches his place of business and enters just as a man comes in to pawn a pair of wings. The broker is delighted, gives the loan, tries on his strange equipment, and soars up into the sky. The air-cycle cop gives pursuit, catches the Hebrew and clubs him. He falls through space, lights on the moon for a moment, then drops down, down into the ocean. We see him sinking lower and lower until he strikes the bottom of the sea. He flirts with the mermaids, but a whale suddenly appears and scares the poor man almost to death, then devours him.

On board a ship the sailors are fishing. The hooks are baited and thrown overboard. We see it descending until the whale swallows it and is pulled up on deck. The sailors heat the struggling fish, cut it open and our Jewish friend comes out and does a Hebrew sailor hornpipe.

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YOUTHFUL TREASURE SEEKERS (Gaumont).—Length, 590 feet. An old sailor is seen spinning a yarn to a number of boys. The scenes accurately depict a small seaport and life in a fishing hamlet. Fired with enthusiasm, two of the boys take a rowboat and row to a distant island to search for treasure. They land at the coral island and explore the caves. In the meantime the boat drifts away. The boys are in despair. The scene changes to the hamlet, where the mothers are frantic. The old sailor is appealed to, and scours the sea with a telescope. He spies the boys and a boat is manned. The rescue is effected. The mothers at the landing embrace their children amid great rejoicing.

THE SHEPHERD (Gaumont).—Length, 360 feet. The story of a shepherd's love for a wealthy girl, portraying the life of each in their individual surroundings. A pleasing effect is made by the shepherd with his flock. He serenades his lady love and is shot by his rich and jealous rival, who wins the promise of the girl to wed him. As the bridal party are on their way to the church they encounter the wounded shepherd. The girl learns the truth and spurns the prospective bridegroom for her true love.

THE CRUSADERS' RETURN (Gaumont).—Length, 570 feet. Showing the departure of the crusaders to the holy wars, the armored knights and prancing chargers, departing from the castles. The leader bids farewell to his betrothed. The battle scenes. The leader is wounded and left for

WOMAN'S FORBEARANCE (Lux).—Length, 867 feet. A touching life drama. A weak-minded husband deserts his family for another woman. He spurns the entreaties of his wife and little boy and elopes with his tempter. The various degrees of the deserted family's poverty are shown, and finally they find a refuge with a rich woman, who gives them a home. In the meantime the misguided husband goes from bad to worse, and finally becomes a burglar. With his companions he breaks into the house where his wife is stopping and comes upon his boy sleeping on a couch. He is overcome with remorse. His wife meets him and as his pals escape through the window he pleads for forgiveness. She allows him to kiss the boy and depart.

THE DRAMA ON A ROOF (Lux).—Length 360 feet. The life of a chimney-sweep. He is abused by a cruel master and his son. The boys go up a chimney and when they emerge on the roof a struggle takes place and the boy is hurled to the ground. The woman of the house nurses him back to health and adopts him. The concluding pictures show him well dressed and radiant with happiness.

JUST RETRIBUTION (Lux).—Length, 697 feet. A young couple keep an inn, and are harrassed by creditors. A guest displays a large sum of money in paying for his bill, and the innkeeper waylays him. In the struggle the guest is killed. The innkeeper then pays his debts and is seen gloating over the treasure. Remorse and fear begin to creep over him. The ghost of the guest appears and leads him to the scene of his crime. Wherever he turns the apparition greets him. Finally he falls dead in a paroxysm of grief and fright. This is a fine subject, combining a fine quality of sensationalism, illusion and dramatic effect.

THE ENCHANTED GUITAR (Gaumont).—Length, 617 feet. A handsome young strolling player meets with poor appreciation. Though tired and disheartened, he assists an old hag bending under a heavy load of fagots. The hag is transformed to a beautiful fairy, who rewards him by placing a charm on the guitar whereby those hearing its music are instantly sent to sleep. Many amusing incidents occur, and finally the player rescues a princess who is being kidnapped. He wins her love and the gratitude of her parents. A courtier, not knowing the qualities of the magic guitar, picks it up and plays a few bars. Immediately all present fall sound asleep. He is amazed, and walks around the city playing the instrument till the whole city is asleep. The fairy finally comes to the rescue and the unconscious ones awakened, the player marries the princess and there is much rejoicing and celebration. The costumes are lavish, the setting magnificent in natural surroundings of ancient castles, and the dramatic effect well executed.

BUTLER'S MISDEED (Rossi).—Length, 827 feet. A butler robs his mistress and elopes with the maid closely pursued by detectives. The trail leads from place to place, the guilty couple spending their ill-gotten money in dissipation. The butler tires of the maid and devotes himself to a new love. The maid betrays him and they are both brought to justice. The disguises of the detectives and their lightning changes are well executed, and the subject commands rapt attention throughout.

THE SKI-ING MANIAC (Gaumont).—Length, 237 feet. Ski-ing in the Alps.—A full view of a snow-covered course extending far away up the mountain side, and lined with a large concourse of interested spectators, down which come flying the ski-ing enthusiasts, some tumbling and half-burying themselves in the deep snow, others safely reaching the bottom.

Back to Paris.—Scene, Le Gare de Nore. Pa arrives at the station and is met by his dutiful wife and loving child; they make their way home.

Pa Shows His Prowess.—Pa is welcomed by all. He shows them his ski shoes, and they want to see how it is done, so they fix on the shoes and he takes a stride or two.

But when he starts he cannot stop. He goes flying through the kitchen, upsetting the cook and breaking the crockery. He flies down the street. Flying up a sloping track, used in connection with a factory for running chimney stack, causing it to collapse in the center. He then sails off into space through the air.

His poor wife and child, after his lightning disappearance, go to inquire for him at the police station. While they are interviewing the Inspector he sails in through the window, safe and sound, and is clasped in their arms.

OTHER NEW SUBJECTS OF THE WEEK ARE THE FOLLOWING:

		Length.
Railway Tragedy	Gaumont	320 ft.
A Bear in the Flat	"	330 ft.
The Miracle	"	327 ft.
The Coal Man's Savings	"	374 ft.
The Accordion	"	224 ft.
Toney Has Eaten Garlic	Lux	280 ft.
The Spirit	Gaumont	280 ft.
The Ski-ing Maniac	Gaumont	237 ft.
International Illusionists	Lux	234 ft.
The Consequences of a Night Out	Lux	417 ft.
Ice Cream Jack	Gaumont	524 ft.
Improvised Servant	Lux	344 ft.
The Animated Dummy	Aquilo	250 ft.

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THE

Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

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Editorial.

Our Platform

Certain busybodies have long been active in spreading the rumor that this paper is owned or controlled by a certain large rental firm, and, more recently, that it was the mouthpiece of the Independents, and again that it was aspiring to become the official organ of the so-called Trust, or F. S. A. To cap the climax, a report was repeated to us that it was to go out of existence with this issue! We do not deny that pressure has been brought to bear to accomplish any or all of these ends, but we do most emphatically deny that it is yet tied to the kite tail of any concern in the business or any faction in the field. Since the inception of THE MOVING PICTURE WORLD we have labored incessantly to establish a journal that would adequately represent and promote the interests of a great industry that was without a representative organ until we entered the field. Neither time nor money nor energy has been stinted to attain our ends, and we measure our success by thousands of loyal subscribers and readers and the lasting good-will of our advertisers.

It is highly gratifying to us to know that it is this power of usefulness that galls our enemies and prompts the desire of any one faction to enlist our services in their behalf. But intimidation, cajolery, nor the withdrawal of valued support will not tempt us to sacrifice our principles, our honor, our freedom of speech or the privilege of being independent. THE MOVING PICTURE WORLD may be for sale, but not ourselves, nor the trust invested in us by the people whom we serve. Our space is for sale—*on its merits.* We do not value patronage that is due to personal favors or hypnotic influence. We are not for nor against any man or body of men. WE ARE FOR MOVING PICTURES. When the leading factors in the business say to us that our services are no longer required nor appreciated along these lines, we will lay down the reins. Meanwhile, all we ask is fair play, with clean and honest competition, and in whatever measure our services are appreciated we will return full value for value received.

The Non-Inflamable Film

It may serve to call attention to the enterprise and usefulness of this journal to note that the MOVING PICTURE WORLD was the first paper printed in the English language which contained any information or announcement in regard to the new Cellit (non-inflammable) film. For some time we have been in correspondence with the inventor and those who are associated with him and we have received at various times three samples of the film, showing its various stages towards perfection. In our last issue we printed a letter from Ed. Liesegang, the head of what is perhaps the largest firm manufacturing kinematograph apparatus in Germany. Mr. Liesegang gives the new film his most unqualified endorsement and sees in it a great impetus to the moving picture industry. As promised, he has sent us a report of the lecture delivered by the inventor of the film before the Society of Science and Nature in Dusseldorf.

Without quoting *in extenso* the remarks of the inventor, Dr. Eichengrun, we may briefly mention that he claims to have been experimenting for ten years with his associates, Dr. Becker and Dr. Guntrum, endeavoring to discover a combination of collodion and cellulose that would be free from the inflammable drawbacks of celluloid. That he did succeed in his attempts on these lines, but his product had no commercial value for the reason that its use and manufacture was very detrimental to health, it having the same effect as chloroform. Abandoning the experiments with nitro-cellulose and volatile solvents they adopted an entirely new course and after repeated tedious experimenting succeeded in forming a homogeneous mass of seemingly incompatible substances such as gun cotton, gelatine, leather and glass. Some of the ingredients are opaque, others brittle, others explosive, but when compounded in the right proportions they produce a substance which is flexible, plastic, transparent and non-combustible.

To this combination he has given the name of Cellit and the lecturer enlarges greatly on the various uses to which it is peculiarly adapted, replacing celluloid in the manufacture of toys, combs, album covers, toilet articles and insulation for electric wires, etc., etc. But we are most interested in its adaptability to moving picture films and enough of these have already been produced to demonstrate its value in this field. These films have been run through the machines in the Liesegang establishment and found to be the equal of celluloid in tensile strength, flexibility and transparency, and, as we mentioned in a previous number, ten minutes exposure to the arc light failed to ignite the film, while a celluloid film flared up with three seconds exposure.

If all the claims made for this new product are substantiated (and from the evidence in our hands we have no reason to doubt that they will be) all other recent inventions in connection with this industry pale into insignificance. As a positive film it will be in universal demand and its use will revolutionize the construction of projecting machines. Fireproof boxes and film magazines will be unnecessary and the disuse of the take-up device would tend to prolong the life of a film.

But for the fact that pictures have to be made at a certain rate per second to smoothly convey the idea of motion, film subjects could be made much shorter. With the new film, however, a lecturer could stop his machine and hold a single picture on the screen for special remarks. This also suggests the possibility that Cellit will take the place of glass lantern slide plates with their

constant risk of breakage, not to speak of the decided gain in portability.

A large factory with special machinery is being rapidly pushed to completion in Elberfeld and we are informed that a very few weeks will see the new film on the market.

Since writing the above we submitted a piece of the Cellit film to a crucial test on a Projectograph machine in the office of Mr. Chas. E. Dressler, before a crowd of interested spectators. After being fully ten minutes in the lantern it showed no signs of combustion, and, on being removed, it presented its original appearance, save for a slight buckling from the intense heat of the arc light. Pieces of celluloid film, tried in the same manner, consumed in from two to three seconds. A naked flame was then applied to the Cellit film and it did ignite in a few seconds, but extinguished of itself when removed from the flame. In the show room of the American Mutoscope and Biograph Company a test was made on a Powers machine, and although the cone of light was focussed down much smaller than usually employed, no effect on the film was noticeable after six minutes. The witnesses of these tests unanimously agreed that if the cost was not prohibitive the use of this film would become universal and its effect on the moving picture industry would be of incalculable value.

Desiring an impartial opinion before giving this new product our unqualified endorsement, we submitted a sample to Mr. F. C. Beach, editor of the *Scientific American,* and after putting it to the most severe tests and submitting it to microscopical examination, he handed it back with the remark that he considered it one of the most important discoveries of the age.

Cracking Condensers

The many letters that come to us asking how to prevent condensers from cracking can be answered very briefly. First, buy a good lantern: second, buy good lenses; third, see that there is sufficient play between the edges of your condensers and the rim box that holds it, so as to allow for heat expansion; fourth, keep your condensers protected from cold draughts. There are only two things which cause condensers to break, viz., sudden changes of temperature and fitting too tight in the rim. The first will cause a break that is often of spiral form, while if it is the result of too much tension the glass will generally break straight across or from the edge to the middle in a straight line. We have used one set of condensers in the lantern of the American Lantern Slide Interchange on their test nights for eight years and never had one break, although they have been subjected to the heat of the arc for as long as four hours on a stretch. The dissolving lantern that costs all the way from $60 to $90 is an elegant tool to break condensers with and the cost of these will soon amount to the difference in the price of a good lantern. The best is always cheapest in the end.

In answer to numerous inquiries the publishers desire to say that there is in stock a limited quantity of all back numbers of the World. These will be mailed for five cents each to old subscribers only, who desire special numbers, or new subscribers may date back their subscription to begin with any number.

Fair Play for Experience

A Word for the Operator

Everything tending to the elevation of the moving picture operator to a standard that will raise him to a better plane of recognition than he generally receives at present should be heartily endorsed at all times. One of the best steps in this direction is the enforcement of an examination of the operators or those claiming to be such, and the issuance of licenses to those who qualify. For too long a time the impression prevailed to too great an extent that an operator's calling was without any special qualities and the men who operated the moving picture machines were simply laborers and could claim no better distinction. It was not until those who had investments in the business suffered serious losses and the various official departments of cities and towns found it necessary to give the business special attention it was realized that a qualified operator possesses some qualities that only experience and study can obtain. Up to that period it was claimed by many, both in and out of the business, that the operating of a picture machine was purly and simply mechanical and any boy with an ordinary amount of intelligence could fill the bill as satisfactorily as the men who were serving as operators at good salaries and who maintained that they were in a class by themselves.

It is quite true that to satisfactorily and safely operate a moving picture machine it is not necessary for one to be a graduate of an electrical institute, or to start as an apprentice in the operating line, and serve as such for several years to get experience. Such a position would be ridiculous. No argument in that direction can possibly have any weight. Some young men have qualified to a very satisfactory degree as operators after instruction and practice extending over a period of but two or three weeks. A list of a number of men who did this can be made up very readily. On the other hand, there are scores who have handled moving picture machines for several years yet have not, and probably never will, become operators in the true sense of the term. There is really no standard in a technical sense by which an operator can be measured. So far as the electrical knowledge required is concerned any one of ordinary intelligence can acquire that in a single lesson if properly instructed. As to the mechanical part the qualifications can be as readily acquired. In other words it is practical knowledge that makes the operator, and not the theoretical. This brings into view the target aimed at. If it is true that the operator to be relied upon in the work to be done is the practical one (and no one with experience can say it is not) why, then, should not the same rule apply to the examination of applicants for licenses as operators?

There are many excellent reasons for putting the question. With all due respect to the various official departments that have supervision of such examinations and licensing ,and with assurances of every confidence in their good faith, it must be said that the line of examination is drawn too close theoretically and the practical man is not given as fair an opportunity as he should receive. This has been evidenced by the failure of some very excellent men to secure licenses. Some of the men are known to the writer to have operated successfully, and without any mishap due to either incompetency or neglect on their part, for several years. Yet when they presented themselves for examination all this record went for

naught. Some of the men have played one-night stands, and anyone cognizant of the requirements for such a tour knows that a man must know his business to hold his job under such conditions.

It is also understood that a part of the examination enforced by one of the Boards, and which has been responsible for the failure of some of the veterans, as they may be called, is directed to the applicant's knowledge of the equipment of a machine as required by the local regulations. In other words, he is shown an apparatus that the authorities conducting the examination know does not comply with the regulations in say fifteen or twenty particulars. Some of the unsuccessful veterans could only point out six or eight. Getting down to fundamental principles, it is very doubtful if a refusal of a license for such a lack of knowledge is justifiable. In the first place the equipment of an apparatus does not rest with the operator. He is not the responsible person. It is the exhibitor who is answerable and it is the duty of the official inspector to determine whether or not the apparatus is equipped according to the regulations. If it is intended that the license is issued to the applicant to have him do the work of the inspector as well as the operator then such an examination would be proper. But no such intention has been contemplated. The license is a permit to operate a machine and the operator is not accountable for any compliance with eqipment regulations until after his machine is set up and passed upon by the duly authorized inspector, and then only when the inspector declares through the regular channels that on account of certain defects or violations the machine must not be used. In such an event he must respect the notice. He owes this as a duty to himself, to nobody else. If he ignores it he must expect to lose his license.

It is not intended to criticise any Boards that have conducted examinations on the line referred to, but rather to point out that the examination takes up valuable time that could be directed to better learning the real qualifications of the applicant. Let him take a dissembled apparatus and set it up ready for operation, including the making of all connections, whether for electricity or calcium gas. Too much time cannot be expended on this branch. Let him be closely questioned as to his knowledge of the different electrical currents that are met with and how he would act and operate under the various contingencies. These and many more questions of a similar character will bring out the defects and good points of the applicant and they have not only a direct bearing upon the real qualifications, but also test his experience, good judgment and resources. When this line is followed out it becomes perfectly proper to ask him why this or that appliance is required to be placed on a machine and he should be able to tell, but it is not fair to have him struggle in the dark over something in which he is not really concerned.

Local Operators' Union.

Two representatives of the Boston Local Union called in this office in the early part of this week and informed us that an Operators' Union had been organized in the city of New York, borough of Manhattan. Harry Danto was elected president and Louis Kuhn, secretary. All operators who wish to join this union should send their names and addresses to Mr. Louis Kuhn, secretary, 245 West 37th street, New York City.

Editorial Notes and Comments

Judging from the tone of a letter in our correspondence columns, a mutual protective association is needed among the lantern slide makers just as bad as it is among any class of men connected with the moving picture business. Who will take the initiative and start one?

* * *

Pythagoras said: "Ridicule is the argument of fools and ignorant persons." Socrates said: "The minute a fool finds himself contradicted he offers a wager, and in ninety-nine times out of a hundred he is wrong." The man who never bets is sometimes not afraid of taking long chances. These chunks of mundane wisdom are respectfully referred to those who are fond of quoting Scripture out of place.

* * *

Next week the Lessons to Operators will be resumed, Hans Leigh will tell what he knows about Condensors and Carbons, and Mr. Wm. H. Hamilton will answer the question, Has the Moving Picture Business Come to Stay? Mr. Reader, you who may not yet have entered your subscription to the "WORLD" or placed your order with your regular news dealer, DO IT NOW, before it again escapes your memory.

* * *

Our attention has been called to a statement in the *Views and Films Index* that the original model of a cinematograph camera on which is based the claims to priority of invention and consequent rights, was really stolen from C. Francis Jenkins. If this is so, why does not Mr. Jenkins come forward and claim his own? This is a serious allegation, and if Mr. Jenkins can prove the statement, it will set at rest many anxious minds.

* * *

We cordially invite the attention of the daily press to an article on another page on the "Safety of Moving Picture Theaters." When we asked the writer of this article to submit his views on the matter it was while the public pulse was palpitating with excitement over the scare headings in the press in reference to the Boyertown disaster. Knowing the great harm this business suffered by these and other distorted reports of accidents, in no way attributable to the moving picture machine, we invite full and free quotation from the article, in common justice. Our readers will be supplied with any number of reprints of the article if they desire them for distribution.

* * *

It is not the man who keeps up an uproar, making a noise all the while like a ten thousand dollar bill, that is always in at the finish of the race. He shoots ahead for a time, but the man who keeps at it, gaining steadily inch by inch, is always the winner. If the hare had not stopped to take a sleep under a shady bush he would have won the race, but the tortoise won because he kept at it. It is well to observe that the proverbs of Esop are just as applicable to-day as they were a thousand years ago. No one seems to realize this better than Mr. George Kleine, and he is certainly slowly but surely planting his foot all over this broad domain. Keep at it, Mr.

Kleine; public opinion seems to be with you, and that alone counts for a great deal, even in the jury box and on the bench.

* * *

"EDISON PATENT WINS!"

This is a bold display heading in a contemporary, referring to the decision against a Chicago exhibitor in favor of Thomas A. Edison, the details of which are printed on another page. On asking a member of the Independent forces what the import of this decision amounted to, he said that it could not be considered serious, as to the best of his belief the judgment was obtained by default. If the defendant did not consider it worth while to enter a demurrer or avail himself of the free offer of competent counsel, there was no other course open to the Court.

* * *

THE FILM SUPPLY AMPLE.

The manufacturers working under the Edison patent license have more than made good their promises to produce sufficient new subjects to meet the demands of the Film Service Association. Last February some doubt was expressed as to the ability of the seven American manufacturers who entered into the agreement to meet the test with the aid of but two foreign producers, but to-day they are producing more than many of the association members can handle. Some of the manufacturers are making two shipments of new subjects per week, but many in the association find themselves able to handle only one.

On the other hand, the Independent forces, while being equally well supplied with subjects from foreign sources, complain at the scarcity of American subjects at their disposal, but from authentic sources we learn that in a very short time this want will be well supplied by the American Mutoscope and Biograph Company and other American manufacturers who are to enter the field.

* * *

TALKING MACHINES.

The fertile mind of the exhibitor is in full operation and moving pictures are now heralded as "talking pictures," a coinage of recent date. The new name has proved misleading to many and managers in all parts of the country are sending in queries to the various headquarters as to when they are to receive the "talking pictures." They are under the impression that the simultaneous reproduction of voices and pictures which has been in the course of experiment so long, can now be had at "popular prices." Such is not the case. The "talking pictures" are like the famous old sacred white elephant of the circus. They are only pictures retouched, as it were. Instead of relying upon the orchestra or piano, many exhibitors are making liberal use of "props," and men and women behind the sheet add realism to the productions with their voices. In several theaters that we have visited this idea is carried out to a high degree of perfection.

"Talking pictures" are a reality, however, without the "props." The Cameraphone, an American invention, and the Chronophone, a European invention, have both been introduced in various theaters throughout the country with distinct success. But these machines use specially made films in conjunction with a special phonograph and the necessary cost of such an outfit places it beyond the reach of the average nickelodeon manager. Those who have obtained such outfits, however, find in them a drawing card which makes their competitors sit up and take notice.

THE SAFETY OF MOVING PICTURE THEATERS.

Dedicated to the daily press of the country.

By Dr. William B. Ely.

There is one point in connection with the standard moving picture theater upon which the public cannot be assured too strongly, for the reason that the facts relating to it have been distorted out of all recognizable shape by a seemingly united press, and, as a consequence, there is a general misapprehension upon it. I refer to the dangers inherently associated with a moving picture show; peculiar to it and not a danger common to all assemblages. And because of this widely disseminated misapprehension, I wish to state as emphatically as the language permits that, taking all the elements involved, the standard moving picture theater is by all odds the safest of all places of public entertainment or general assemblage. But I wish it to be understood clearly what I mean by "standard" moving picture theater, for, unquestionably, there exist a good many which fail of reaching the standard I have in mind and which all the best moving picture managers agree should be made compulsory by city ordinance or State law. That standard involves the employment of none but the best of the recent innovations designed to protect the film from the heat of the arc lamp —and there are several that leave nothing to be desired and are easily within the reach of any one—together with fireproof steel boxes from which the film is fed in its passage through the machine, and within which the full reel is expected to be kept at all times when not in use—and there are several of these on the market, either one of which accomplishes its design with practical perfection. The employment of these two devices, together with a competent operator and assistant capable of judging the effectiveness of the insulation of the cable conveying the electric current to the lamp wherever it is in any sort of relation to woodwork, as well as of the proper use of the resistance coil that holds the current down to that which is necessary to give a good light, and an operating booth under rigorous regulation regarding the use of matches and smoking, as well as of general cleanliness and order, constitute, all together, a "standard" moving picture theater. Of course, there are the usual regulations respecting the details of management of theaters which are common to all such places of entertainment.

Such a "standard" theater, to all intents and purposes, is absolutely safe from the occurrence of fire originating in the operating booth. Nothing short of criminal carelessness that ought to be made a penitentiary offense by State law could start a fire there. My own judgment is that a match should never be permitted to gain entrance to the operating booth, and all smoking, by anybody, at any time, should be rigidly interdicted. Then a fire originating in the operating booth would be as impossible as in a washtub. And if both manager and operator were made criminally liable by State law for a fire started in any way in the operating booth, they both would be on the qui vive to attend strictly to business. Granted conditions such as I have described, there is no more need for fireproofing the inside of the booth with sheet iron or asbestos than of fireproofing an average kitchen or parlor.

For there are but two ways for the film to take fire—one by a somewhat long exposure to the heat of the arc light used, and direct application of flame, as by a match, or even intense heat, as from a piece of carbon or contact with the top of the lamp-house. Now, the automatic shutter does away completely with the first source of danger, for it acts with absolute certainty every time, and it shuts off the light an instant before the film stops moving, for it drops the instant motion slows down, and there is no excuse whatever for flame coming in contact with it. Practically the only way for it is the careless use of matches. But this source of possible danger is amply and perfectly provided against in the fireproof reel boxes. Should the film be ignited, only a foot or so could possibly burn, as the throat of the reel box extinguishes it on the instant it is reached. So that there is no source of danger from fire except in an utter fool for an operator who would open the door to the fireproof box and permit the film to run out in a tangled mass around his feet upon the floor—for which there is no possible excuse. Such a fool might take it into his silly head just at that moment to light up his pipe and have a quiet smoke, throw the glowing match in among the tangle of film and so start as pretty a fire as any idiot could wish. But it would have to be an act of sheer wantonness that ought to send him to the pen for a long term.

Of course, a fool might do anything. But moving picture

managers do not employ such men; not even the most parsimonious among them. They have too much at stake in dollars and cents. The reels are entrusted to them under a bond amply sufficient to cover any damage that occurs to them, and the loss or serious damage to a thousand foot film is an expensive matter, when it is considered that they cost all the way from $50 to $150 each. Hence, the simplest of self-interest prompts the employment of thoroughly competent and personally capable men to operate the machine, as well as men of sobriety and general regular habits. So it has come about that the rule is to pay the good salaries such men command, because it is cheaper in the long run, and besides it is the operator that makes or spoils the show itself. But all these precautions are soon to be rendered unnecessary if the newly invented non-inflammable film fulfills its promise, and it is believed it will.

Danger Has Been Magnified.

I have dwelt at length upon this feature because the danger from fire has been magnified without limit and the facts distorted when not invented, till thousands are absolutely afraid to enter a moving picture theater. Without question fire was a real danger in the early days of the business, when everything connected with it was crude and operators had little or no knowledge of what was required. Undoubtedly a thousand abuses crept into it in men's overanxiety to make money. But time and experience have educated managers and operators, and invention has supplied devices simple to do away with all the danger that once was associated with it. So that to-day no city administration has any excuse for the existence within its borders of a moving picture theater not fully up to the standard, and being up to the standard, they become by all odds the safest of all places of amusement or instruction; safer than the average opera house, safer than the usual lecture halls or lodge rooms; safer even than the churches or schools. And accurate statistics of horrors from fire or panic bear out the statement.

It is to be understood that I refer especially to the past five or six years, since the introduction of the automatic shutter and the fireproof reel boxes. It is true that panic has occurred in these little theaters much oftener than in any other place, and it also is true that fire has been somewhat more frequent. But it is to be remembered that almost all these theaters are small affairs, seating less than 200, though there are some that seat 500 or a thousand; but these are much the exception. Again, they usually are located on the ground floor; store rooms that have a back door as well as one or two in front.

Now, the facts are that in almost every case of actual fire or causeless panic, the audience has succeeded in getting out without any one being injured, and a death from it is scarcely to be found recorded. And these injuries and deaths have occurred in almost every case because there was lacking that indispensable cool-headed man to take command and direct the exodus in something like order. Two terrible holocausts have long stood charged to the moving picture show, one in Paris in 1895 or 1896, as I recall, and the one at Boyerstown, Pa., last Winter. But careful investigation proved that one in Paris to have had absolutely no connection with the moving picture feature of the entertainment, and that at Boyerstown last Winter, was caused by an oil lamp used as a footlight accidently overturned by the curiosity of some one behind the curtain peeping out to see what made the little hissing when the rubber tube to the gas tank slipped off; the gas being used to create the lime-light for the stereopticon show that was to be one feature of the church affair that called the people together in a dense crowd in an opera house without any sort of exits beyond the front door. It was not a moving picture theater at all. It was not a moving picture show in any sense, and the young fellow in charge of the stereopticon knew little or nothing of the work before him beyond letting on the gas and changing the slides.

Taking into consideration the hundreds of thousands who gather in these theaters every night, the tens of thousands who were present when fire or panic occurred to terrorize the crowds, the percentage of injury or death falls into utter insignificance when compared with like statistics of other places of assemblage.

Press Is Hostile.

And so I repeat, of all places of public congregation, the standard moving picture theater is by all odds the safest from danger of panic or fire. The press of the country is responsible for the very general feeling to the contrary. Justly or unjustly, the moving picture world at large is convinced that the press is deliberately antagonistic to them, and has sought with deliberate design to ruin the business. And when one examines the sort of reports that appear from time to time of "exploded" moving picture machines, of fires and panics, with scores of dead and injured, and the maintenance of perpetual espionage to detect some excuse for reporting garbled accounts of crowded aisles and exits; reports that any fair examination shows to be utterly false, when not pure inventions, it does look as though the press was determined to kill the moving picture business by engendering universal fear of them.

Why is it that nothing is said of the lecture halls, the lodge rooms or even the churches? What would occur in any church in this city if, for any cause, panic were to seize its audience on some one of the occasions when they are filled to overflowing, and especially when chairs have been placed in the aisles? Or look at the lodge rooms, upstairs on a second, third or fourth floor, and the only mode of exit through a narrow stairway, winding and twisting. I have seen Masonic Temple crowded to suffocation. Suppose, on such an occasion, an alarm of fire was sounded, or suppose terror should seize such an audience in such a place! In any one of these cases it would be a miracle if scores or hundreds, even, were not killed outright. For the means of exit from them, churches and all, are totally inadequate to the requirements of safety in a time of panic, though they are on the ground floor. But though these things have been before us for years, and their inadequancy is notorious, not a word of it gets into the papers.

For myself—and I know I am not the only one—I never go into any of these places without a careful examination of the possibilities of exit and stand at all times ready to avail myself of the one nearest to me should the occasion occur. This antagonistic attitude of the press, or the appearance of it, at all events, should be changed in the name of humanity. For, in spite of their fears, the people will gather in the moving picture theaters, but because of their mental tension they sit there on the hair-trigger of trepidation and ready to fly off in a panic on the occurrence of anything startling, and not immediately understood, however trifling it may be in itself. This is the explanation of nine out of every ten of the panics that have occurred in these places, and in some cases death has been the consequence; death for which the press has made itself morally responsible.

By all means, let the public know all that pertains to these places. If aught occurs out of the ordinary, or if managers fail of their public duty, put them on the rack for it, and The Moving Picture World will uphold the work and aid and assist in it. Let nothing be hidden. But be sure that the first report made is true; for that first report gets sent out under "scare heads" that everybody reads, while the after investigation that proves it false either is ignored wholly or else is hidden away in an obscure corner of the paper and in little type that scarce any one ever reads. Every regulation looking toward intelligent and safe management of these places that city officers may seek to enact will be cheerfully accepted by all decent moving picture men, and they will unite with the police to see them enforced. Such regulation ought to eliminate everything in the moving picture line except the strictly standard theater.

Has a Great Future.

There is a great future before the moving picture business. To-day it is in its infancy only. But it is here to stay, and the moving picture theater has finally reached a status of as solid permanency as the regular drama. Nothing can exceed its educational value, and, as a means of impressing deeply on the popular mind the need and the means of reform, no matter in what direction, it easily discounts either the lecture platform or the press. There lies before it an enormous stretch of latitude wherein to progress. In vividness of presentation, the ordinary drama does not compare with it. The most impressive temperance lecture I ever have known was a moving picture drama that laid the monster of drunkenness bare; so bare that the audience was melted in tears, and one man made the vow that never again would he touch the stuff; a vow that he has kept to this day, and will keep the rest of his life. Yet he had "sworn off" a dozen times before. But this time he saw himself as he really was, and as he never had seen till then, and the hate aroused was a hate that stands by him.

There is a general movement in the moving picture world to elevate the business upon a higher and yet higher plane, as a matter of pure business. The old questionable dramas

are being rigorously shut out. Films that have become worn are refused by subscribers, and then there is a tendency to give more for the money. The old one-reel-show with a song, has given place to two reels, and there are some that give as many as six reels—a reel being a thousand feet and occupying about twenty minutes to run through. Such a show lasts an hour and a half, and all such managers are particular to put on none but first-class films; first class both in the quality of the pictures and films as well as first class in the matter of subjects. Of course, such a show comes high, but an appreciative public will make it profitable, and my understanding is that they do.

What City Authorities Should Do.

To sum up my ideas of what a city board should do respecting the moving picture business, I would enact that no moving picture show should be allowed to operate except it is supplied with some standard make of machine that is supplied with an efficient automatic shutter and sheet steel fireproof boxes; that the show should never go on except when these appliances are in actual use; that all film reels shall be kept, when not in actual use, shut up tight within metal boxes; that no one should be permitted to operate a machine in public except a thoroughly competent operator. I would include absolute sobriety; that no smoking shall be permitted in the operating booth by anybody while a show is in progress, and that the booth shall always be kept spick and span as to order and cleanliness, and that the insulation of the cable to the arc lamp shall be under constant supervision of say the city electrical engineer. These regulations would be enough if only the State would make it a criminal offense involving both the operator and the manager, to have a fire originate from any cause in the operating booth. This is enough for all purposes of safety relating specifically to the moving picture theater. It would make fire or panic one of the impossibilities. Then let the press unite to tell the absolute truth about them and thus help to fill the seats.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"The Holy City" is one of the most beautiful and impressive pictures ever shown.

"A Poor Man's Romance" tells a story which appeals to every heart and demonstrates the truth of the old adage that "honesty is the best policy."

"Hulda's Lovers" is a humorous skit with many amusing situations.

"Engaged Against His Will" is full of comical situations.

"The Gambling Demon" is very sensational and teaches a valuable lesson.

"The Vestal" is guaranteed to please.

"Stone Industry in Sweden" is an educational subject that is a pleasing variety from the buffoonery that is noticeable in many films. More subjects of this kind should be encouraged.

"The Mishaps of a Bashful Man" keeps the house in roars of laughter.

"A Narrow Escape" is thrilling from start to finish.

"Romeo and Juliet." The possibilities of motion pictures seem to have been reached in the successful representation of the drama.

"A Modern Sampson" is a sensational subject which makes you sit up and take notice.

"Cowboy Sports and Pastimes" is a thrilling portrayal of the hazardous stunts of the boys on the Western plains.

"The Prophetess of Thebes" is intensely interesting.

"The Tale the Autumn Leaves Told" is a well told dramatic story that is interesting from start to finish.

"The Sleeping Beauty" represents the limit of achievement in the moving picture art.

"King of the Cannibal Islands" is as good as a play. Comic opera without the uproar.

"Humanity Through the Ages" is very elaborate and very instructive.

"The Night Riders" faithfully depicts the various situations in the tobacco war that has lately been waged in the South.

"The Lion Hunt" is the real article and the action is splendid.

"Michael Strogoff" tells a story of political Russia and stands unequaled as a faithful reproduction of life in the Slav country.

Trade Notes

L. C. Jones will establish a film exchange in Lock Haven, Pa.

Hoyt's Theater, South Norwalk, Conn., has been given over to moving pictures.

Napoleon, Ohio, April 16.—A moving picture parlor is in course of erection on Washington street.

Wheeling, W. Va., April 21.—The Aurora Theater has opened with moving pictures and illustrated songs.

Nevada, Mo., April 20.—The Orpheum Theater (formerly vaudeville) will be converted into a moving picture theater by Mr. John A. Tyler.

Burlington, Kan., April 20.—J. H. Sherman is fitting up a moving picture show on Third street, in the store formerly occupied by the Pioneer Hardware Company.

Those who are in need of a portable fireproof operating booth should correspond with Williams, Brown & Earle, 918 Chestnut street, Philadelphia. We understand that several of our readers are using their booths and express themselves as being well pleased with them.

St. Louis, Mo., April 23.—A suit charging infringement on a patent belonging to Thomas A. Edison on a kinetographic camera, was filed yesterday in the United States Circuit Court against James A. Fortec, an artist of this city. The plaintiff is the Edison Manufacturing Company, of Orange, N. J.

Elizabeth, N. J., April 14.—Several of the fire commissioners visited the moving picture halls in this city yesterday afternoon with a view to ascertaining how the managers of the amusement places are living up to the promises made in regard to safeguarding the audiences. It is announced that all the precautions possible have been taken to prevent fires and to protect the spectators should a blaze start from the picture machine.

Des Moines, Ia., April 18.—Fire Marshal Louis Siegel has a new ordinance to regulate the moving picture shows. He wants the operators put under examination control and the machines regularly inspected for fire protection. The ordinance is now being finished and will probably go before the Council early next week. Siegel claims that some of the electric machines are operated by boys. He says there is danger in this and wants a set of rules to govern the operating rooms in order to prevent accidents.

Kewanee, Ill., April 21.—Dreamland, the Main street five-cent theater, resumed business last evening after having been closed for several weeks, and judging from the attendance, the place will prove even more popular now than before. At each performance the seating capacity was taxed and until closing time there was a steady stream of patrons coming in and out.

It was not only Dreamland that did well yesterday, for both the Princess and Nickelodeon theaters, the Chestnut street amusement places, had a large attendance last evening, as well as yesterday afternoon.

Wilmington, Del., April 17.—City Council last night unanimously passed the ordinance regulating moving picture places of this city.

The only changes are that the annual license is increased from $25 to $100 instead of $75, and another change is that before a license can be procured, the place must be approved by the building inspector.

Other provisions of the ordinance are that the operator must be over eighteen years of age, that no smoking shall

be allowed in the operating booth; matches, oil lamps or illuminating gas must be kept out of the booth, which must be lined with asbestos, sheet iron or tin, and fireproof magazines must be provided for the films. The penalty provided for violations is $100.

DETROIT TO LICENSE OPERATORS.

Detroit, Mich., April 23.—An ordinance now pending before the Common Council Committee, which requires that operators of moving picture machines must have attained the age of eighteen years before they are eligible and they must be licensed after obtaining a certificate from the public lighting commission concerning their competency. It probably will be reported at the next meeting of the Council.

MOVING PICTURES FROM A BALLOON.

Berlin, April 25.—Photographs for the cinematograph have just been taken from a balloon successfully by Herr Ernemann, a Dresden engineer. As the exciting aerial voyage was ending he passed over the Sensteberg coal mine. Here, too, Ernemann succeeded in taking fine photographs. But just then the balloon shot down so suddenly that even the cinematograph apparatus had to be thrown from the basket. Luckily, the pictures were afterward found intact.—New York World.

THEATERS CLOSED OR IN TROUBLE.

Birmingham, Ala., April 17.—J. J. Ferry, proprietor of a moving picture show at 321 North Twentieth street, filed a voluntary petition in bankruptcy Friday. The liabilities are placed at $4,099.65, of which $295 is due the employes. The scenery and fixtures, which constitute the assets, are valued at $430.

Salem, Mass, April 22.—Another of the local picture houses has given up the ghost, the Premier, on Essex street, closing its doors yesterday after an unsuccessful struggle to please the public. The Premier is the second moving picture theater to close within a few weeks, the Star having gone out of business quite recently.

CHILDREN UNDER SIXTEEN NOT ADMITTED TO NEW JERSEY THEATERS.

The moving picture theaters in New Jersey are hard hit by the new law which has just been passed prohibiting the admittance of children under sixteen years of age to theaters and dance halls, unless accompanied by parents or guardians.

Although this bill was not aimed at the moving picture parlors, these also come under the ban.

It is said that managers are organizing to fight the law and test its constitutionality, meanwhile, as a rule, managers of moving picture halls have shown a disposition to co-operate with the authorities in the matter, and several have announced that in a few days signs will be displayed in their places stating that in no case will children under the age mentioned in the law be admitted.

NOTES FROM CANADA.

A theater manager in London, Ont., advises us that the City Council is preparing a new law which provides that the aisles of all theaters shall be four feet wide and free from obstruction. Over each door there shall be an "Exit" sign painted in six-inch letters and illuminated by a set of red lights above.

Probably the most important clause of the new regulations is the one referring to additional fire protection from the danger of the picture films igniting. Above the machine a box of sand will be placed, containing fifty pounds of sand. By the means of fine mechanism the operator will be able to push a button and precipitate the sand upon the machine. This device has been experimented with and will extinguish a burning film in short order. The theater managers will appreciate the precaution, and that it is not likely that this portion will be objected to.

It is not likely that the present license fee of $80 will be changed.

The theaters will be under direct control of the police department.

POLICE CENSORSHIP IN MASSACHUSETTS.

Haverhill, Mass., April 17.—Anything sensational in moving pictures at Sunday concerts will no longer get by, for the chief of the State police will be official censor of what is and what isn't suitable for a sacred concert. A bill to this effect got by the Legislature in some way without attracting any particular attention, but it passed all right and has been signed by Acting Governor Draper, becoming a law on May 11. The bill provides that the chief of the State police shall be critic, and that what he says is not sacred is not to be allowed. "Parsifal," "Passion Play," and the other Biblical subjects will be about the only kind of pictures allowed on Sundays. In order to have the Sunday programme approved in time for the concert, it will be necessary to submit them to the chief early the week before, so that up-to-date programmes will be in the advertisements only. The local theaters are doing pretty well in arranging their Sunday concerts, and in fact in arranging all of their programmes, for the sensational pictures are run only when the people want them, and the other numbers on the bill are of such an order as to tone them down, making it instead a well-balanced bill without objectionable features.

SUNDAY SHOWS IN CLEVELAND, O.

The Merchants' Association, of Cleveland, Ohio, are endeavoring to enforce a law which will compel every business place in Cleveland to close on Sundays. This includes moving picture shows, cigar stores and ice cream parlors and penny arcades.

The petition was presented to the mayor, who ruled against the penny arcades, but he called the managers and owners of theaters before him and told them that they would be allowed to give exhibitions if they would not exhibit vaudeville of any kind, instrumental or vocal music or illustrated songs. All pictures are to be of a moral and educational character, such as the "Passion Play," scenes in Jerusalem; in fact, nothing save of a moral character can be produced. Violation of these conditions is to be followed by closing and future opening forbidden.

Every exhibitor agreed to the terms, and permission was given.

In closing the penny arcades, the mayor said: "I am satisfied that those places afford only a good place for loafers.

"I have consulted a number of ministers, and they say Sunday is a great day for strangers in the city, and they want some sort of amusement," said the mayor.

LOCAL SUNDAY SHOWS NOW BEFORE THE SUPREME COURT.

Test cases on the question of the law relating to performances in theaters on Sundays were argued in the Appellate Division of the Supreme Court yesterday. The cases included the Keith & Proctor Amusement Company, Archie I. Shepard, for the Manhattan Theater Company, and the Eden Musee American Company. The other cases are the Olympic Athletic Club, a moving picture place in Stanton street, and a dancing room in East Fifty-eighth street.

The actions are an appeal in each case from an order in the Supreme Court continuing temporary injunction pending decision in the cases, preventing interference by the police. Police Commissioner Bingham, some of his captains and other officers, are named as appellants. Counsel for the Police Commissioner, Assistant Corporation Counsel Connoly, said in his brief to the court regarding the attempt of the police to close the Fifth Avenue Theater of Keith & Proctor on Sunday:

"The principal question involved in this appeal is whether what is announced as the 'First exhibition on Broadway of Pathe Freres famous European representation of the Passion Play, or the Life of Christ, with appropriate Scriptural readings and special sacred music, and, in addition, a most interesting programme of special features,' violates the ordinance of May 19, 1907."

In defense of the theater manager it was pointed out that the representation of the "Passion Play" was to have been an illustrated lecture on the life of Christ, and not a performance in the theatrical sense, and that it was not unlawful.

In the case of the Manhattan Theater, moving pictures on the "Life of Moses," "Prodigal Son," Bible stories and

He that Hesitates is Lost

So if you are hesitating
stop right now and
adopt our
QUALITY FILM SERVICE
We supply only what is
good in films.
We leave the junk field to
our competitors

PITTSBURG CALCIUM LIGHT AND FILM CO.
Pittsburg, Pa. Des Moines, Ia.
Rochester, N. Y.

THE UNDER DOG

A Motion Picture Story of a Child, a Dog and a Pony.

LENGTH 725 FEET

Released May 8

(See reading columns for lecture)

KALEM CO.
131 W. 24th St. - New York

pictures of President Roosevelt were referred to by Mr. Connoly. The same defense was made. The Olympic Athltic Club objected to the police stopping business in its roller skating rink on Sundays. Decision was reserved in each case.

FILM SERVICE ASSOCIATION.

Edison Secures Injunction Against Exhibitor.

The following statement has been received from the secretary of the association:

To Exhibitors of and Dealers in Moving Picture Films:

The Edison Manufacturing Company, as now generally well-known, is the owner of United States Letters Patent Reissue No. 12,192, granted to Thomas A. Edison January 12, 1904. This patent covers the manufacture, sale and use of all practical moving picture films. It is the intention of the company to protect its rights under this patent in every possible manner, and to that end it has instituted suits against all makers and users of unlicensed films wherever it has received information as to any infringement of the patent. One of these suits, that of Edison Manufacturing Company vs. Christ Rolandsen, in which the bill of complaint was filed March 16, 1908, has been determined favorably to the Edison Manufacturing Company, the complainant in the suit, and a decree has just been entered in the Circuit Court of the United States for the Northern District of Illinois, Eastern Division. After reciting that the defendant had been properly served with process, and had caused his appearance to be entered, the decree reads:

"It is ordered, adjudged and decreed, and the court doth hereby order, adjudge and decree as follows, to wit:

"First, **that all the material allegations of the said bill of complaint are true.**

"Second, that the Reissued Letters Patent of the United States, No. 12,192, dated the 12th day of January, 1904, **are good and valid Letters Patent**; that the complainant is the owner of the same and of all rights of action for profits and damages arising out of the infringement thereof; that the defendant herein, prior to the filing of the bill and within the period of six years last past, and since the 12th day of January, 1904, **infringed** upon the said Letters Patent and upon the rights of the complainant thereunder **by using, within this District, moving picture films containing and embodying the inventions covered by the said Reissued Letters Patent, without the license or authority of the owners thereof**, and to the damage of the complainant.

"It is further ordered, adjudged and decreed, and the court doth hereby order, adjudge and decree, that the said defendant, his agents, attorneys, servants, and workmen be, and they and each of them **are hereby enjoined from the further infringement** of the said Reissued Letters Patent, No. 12,192, and the rights of the complainant therein and thereunder, and **particularly from making, using or selling without the authority of the complainant any moving picture films** containing or embodying the improvements or inventions set forth in said Reissued Letters Patent, and covered by the claims thereof or each or any of the said claims. And it appearing to the court that the parties have agreed upon the damages and profits that the defendant has paid the same to the complainant, and that the complainant has waived an accounting herein, this decree is made final, the defendant to pay the costs."

It is desired to call the attention of all moving picture buyers and exhibitors to this decree in order that every one shall be properly advised as to the probable outcome of the suits which have been or will be filed by the company against infringers, and of the intention of the company to press all suits to a conclusion as rapidly as possible.

The undersigned manufacturers are the only one making moving picture films under the Edison patents, and the purchase or use of films made by any other concern will necessarily render the purchaser or user liable to prosecution for infringement.

EDISON MANUFACTURING COMPANY,
ESSANAY COMPANY,
KALEM COMPANY,
SIEGMUND LUBIN,
GEORGE MELIES,
PATHE FRERES,
SELIG POLYSCOPE COMPANY,
VITAGRAPH COMPANY OF AMERICA.

THE ONLY ELECTRIC CURRENT SAVER

which makes good. I claim nothing for my

ROYAL REACTOR

(for **ALTERNATING CURRENT**)

that may mislead you

Let the Reliable and Conservative House of Pathe Freres speak for me.

Here is their letter:

M. HERMAN E. ROYS, 1368 Broadway, City.

Dear Sir:

Your inquiry at hand regarding your Royal Reactor. In answer will say that we made a personal test and a thorough examination of your apparatus. We found that with a good Rheostat the meter made 67 turns in a minute, or 4,020 turns per hour. When placing your Reactor in place of the Rheostat the meter made only 18 turns in one minute or 1,080 in one hour, and gave a much better light with a saving of 73 per cent, in other words, an expense of $0.09 per hour instead of $0.32.

This remarkable saving is a great improvement on the actual conditions, and we take great pleasure in recommending this apparatus to those in need of a serviceable and efficient current saver at a reasonable price.

Yours very truly,
PATHE FRERES, per J. A. BERST

It is simpler than all the other devices built in an attempt to obtain my results; no moving wire, nothing to get out of order—and CHEAPER THAN ANY.—**COST $50.00**

Gives no heat No Rheostat Required

IT IS NOW WORKING WHERE OTHERS WERE THROWN OUT.

HERMAN E. ROYS

(Established 1902)

1368 BROADWAY NEW YORK CITY

Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

INDEPENDENT Film Service

Entirely Different from Your Neighbor

Don't run the same films as your competitors
TRY OUR

FEATURE FILMS, NEW SUBJECTS
PROMPT SERVICE

THIS WEEK:

Freddie's Little Love Affair

360 Feet

Very comic. A laugh from start to finish

The Mission of a Flower

A very beautiful and instructive subject

The Great Trunk Robbery

502 Feet

A very funny subject, full of practical jokes and amusing incidents

Our New Lantern Slide Service

50 Sets of beautiful colored lantern slidea, fine scenery, comic, statuary, art, childlife, etc., etc.

Rental $1 per week per set. Send for list

Why not start a Film Exchange? Splendid opportunities for enterprising men

WILLIAMS BROWN & EARLE
Dept. P, 918 Chestnut St., Philadelphia, Pa.

Licensee under the Biograph Patents
All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company

Moving Picture Machines

Edison, Powers Cameragraph No. 5, Cineograph and Optigraph No. 4 and all accessories

Grand Monarch Special Rheostat

made of Climax Wire

We deal in everything in the Moving Picture Business

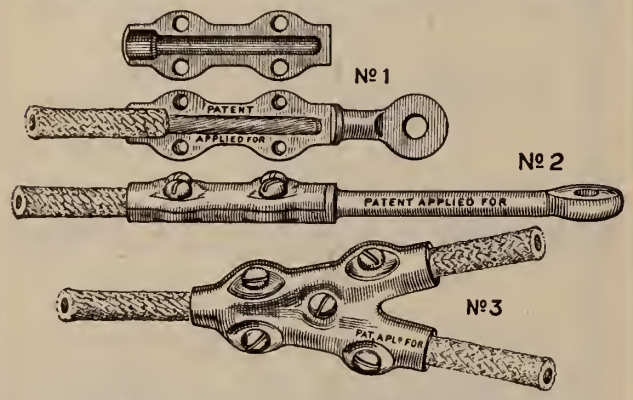
A. G. ERARD ELECTRICAL PROJECTING CO.

Mauufacturers and Dealers

714 GULL STREET .KALAMAZOO, MICH.

Robt. Webb Electric Co.

Manufacturers of Electric Wire Terminals and Connectors for all makes of Moving Picture Machines and Rheostats



HAVE MET THE DEMAND FOR A

SAFE AND RELIABLE CONNECTION FOR MOVING PICTURE WORK

This connection keeps wires from burning off. Makes a brighter and steadier light, holds wires securely, also insulation which keeps it from fraying.

Wires wrapped around binding posts, twisted together or soldered, give endless trouble as the contacts become blackened, arcing, and eventually burning off, which will mar the success of any exhibition.

No. 1. Terminal for Lamp, Rheostat or Switch. Price, 50c each.

No. 2. Terminal same as No. 1 with longer body arc, sent formed up ready to attach to Power's Lamp. Price 60c each.

No. 3. Multiple connector for Rheostats, the only satisfactory way of connecting two Rheostats in Multiple. Price 50c each.

A simple, strong and durable connection, made of pure copper, always gets full strength of current by making perfect contact.

Sent anywhere with full instructions on receipt of price

ROBERT WEBB ELECTRIC CO. MANUFACTURERS

810 PHIPPS POWER BUILDING, PITTSBURG, PA.

SPECIAL

To every theatre manager or operator sending me money order for $1.25 for one dozen bottles of my **SUPREAM** lantern slide colors I will give full and complete instructions for making my new fire-proof tinting slides. With these instructions and colors any one can make in a short time many beautiful tinting slides.

If you have not tried tinting your pictures in this way you have not made your show as good as you can.

Money refunded if outfit is not satisfactory.

THEO. A. HALLING

Manufacturing Chemist

55-57 Skinner St., Little Falls, N. Y.

CORRESPONDENCE.

THE SWEATING OF SLIDES.

Editor Moving Picture World.

Dear Sir—Referring to the article in your last number, on "The Sweating of Lantern Slides," allow me to express my opinion that there is one cause, and one remedy. The cause is that the slides are not thoroughly dry when they are matted and the cover glass put on. The remedy is: Have them thoroughly dry before mounting. That's all. A little common sense exercised in the proper place will save a world of trouble. Yours,. etc.,

H. B. RAMING.

A CORRECTION.

225 Dearborn street, Chicago, Ill., April 28, 1908.

Moving Picture World.

Gentlemen—It has come to our notice, in looking over your last issue of The Moving Picture World, that you have us classed with the list of Independent film dealers. This is an error. and we will ask you to kindly correct it. We are not, nor have we at any time handled the independent films, and we consider this an injury to our business and reputation.

Yours very truly,

CHICAGO PROJECTING CO.

[The unintentional error was due to the fact that we do not find the Chicago Projecting Co. listed among the roll of F. S. A. members received from the secretary.—Ed.]

"USEFUL WHISKERS" SHOULD NEVER HAVE GROWN.

Sandusky, Ohio, April 28, 1908.

Moving Picture World Pub. Co.

Dear Sirs—I wish to again protest against showing films that are uninteresting as the subject, "Useful Whiskers." I, for one, like to put on pictures that have something with interest in them, and not those that disgust my patrons, as this subject did: and the sooner all the exhibitors send in protests the sooner will they get films that will take with the public who put up the money. Yours truly,

CHAS. REARK,
Manager The Theatorium

MOVING PICTURE THEATERS ARE SAFE.

Daily Press Please Notice.

University Place, Neb., April 23, 1908.

Editors Moving Picture World.

Dear Sirs—Perhaps you may recall a letter I wrote you some time in the latter part of last January or early in February asking for data concerning panics and fires in moving picture theaters, because I had in mind to write an article for publication on the subject. I did not succeed in getting all the data I wished, but have gone ahead just the same and given general statements based upon my reading and observation. The article enclosed is really only a part of what I then had in mind. At the time I wrote you I was spending the Winter with my son, A. P. Ely, of the firm of Ely & Wilcox, proprietors of the Electric Theater of McCook. While there I took advantage of the opportunity to make as good a study of the moving picture business as I could. This article is the outcome of my observations there, and I enclose it to you thinking it might be of interest to the moving picture business at large if published in the World. My view is that in the present status of invention, there is no excuse for city governments failing of intelligent and effective supervision of moving picture theaters; supervision that will protect the public, by compelling them to conform to certain standards, and at the same time not get in the way of the business side of the enterprise.

Yours truly,

WILLIAM B. ELY, M.D.

[As stated above, Dr. Ely wrote to us for statistics as to panics or loss of life in connection with moving picture theaters. Fortunately, there was none to record. One instance was mentioned where a fourteen-year-old boy had been permitted to run a machine and in doing so ignited the

film and received injuries from which he died; but this unfortunate mistake of a manager only proved the fact that these theaters are safe if the machine is run by a competent operator. On page 391 of this issue we print Dr. Ely's article, which conveys some good suggestions to theater managers, and we commend its notice to the daily press of the country and invite them to freely quote therefrom and help to repair the damage that they have done to this industry in the past by their ridiculous scare heads and distorted reports of accidents which had no connection with the business.—Eds.]

ALWAYS TROUBLE ALL THE WHILE.

The Status of the Slide Business.

New York, April 27, 1908.

Editors Moving Picture World.

Dear Sirs—Many slide and film exchanges throughout the country are loath to believe that the music publishers of New York dare to cut them off from the graft of free music which they have enjoyed so long without let or hindrance, until some of them have become so arrogant that their requests for favors have become insolent. Some of them are trying to bulldoze the slide makers into furnishing them free music, whether they get it free themselves or not. As a matter of fact, the profit on any set of lantern slides that is fit to be thrown on the screen at $5.00 per set of eighteen slides is so small that the slide makers, if they furnish free music to the rental bureaus will see their profits wiped out altogether, and will have to quit business. Then, with them will go all the slide copyists and pirates who never make a set of slides from original negatives, but dishonestly copy other people's work, who are circularizing the rental bureaus and advertising "song slides" at $3.50 and $4.00 per set, with free music, and describing them as "just as good as the higher priced slides." These people, always prevaricators, are quite often thieves. If they have any free music to give away with their forged product it is a stock of professional copies which they had on hand when the music publishers cut them out.

To prove that there are film exchanges that have been dealing with these people, I quote a letter from a prominent film and slide bureau in Chicago to one of the most hard-headed slide makers in this city, a man who never steps aside from the road of honest endeavor to do a crooked or dishonest thing. It is not necessary to give the name of the exchange, because whoever has read their advertisements will recognize the writer in the "fullsome bull-con" with which the letter is filled:

"There are quite a number of manufacturers to-day who are charging us only four dollars, and some only three dollars and fifty cents per set for slides. They have not as yet charged us for the music, but when they do ask us to pay for same, we will certainly not object at these prices, but we find, with your price, it is entirely too high with the music. So kindly cancel our order."

Now, this letter was intended for no other purpose than to get the original slide maker to come down to the price given by the thieves who were copying his and other makers' slides, or to make him agree to furnish free music at his own expense. This letter was sent to every legitimate maker of original slides in New York. It is known, too, that this firm has been patronizing concerns that dealt in copied slides, and for months has been shoving "hot air" about the price he could buy slides for from this one and that one.

The writer of the above letter admits that his slide service does not pay. There is hardly a slide service run by men like he who have no knowledge of the slide business but will admit the same thing. They have tried to take the slide business out of the hands of the legitimate slide makers and kept reducing the price of the service until the slide makers cut out all rental business because they, better than any one, knew that ten dollars a month did not pay for three changes of slides per week and more often seven changes. The result was that these bureaus kept on reducing their service price, cutting each others' throats, until they woke up to the fact that their service didn't pay, then they began to howl for cheaper slides and tried to compel the slide makers to reduce their price. It is they and they alone who brought into existence the horde of criminals who, with a bathroom or a toilet closet dark room, went to copying other people's slides. We do not hesitate in saying that there is no slide maker in the United States to-day who is selling new slides for $3.50 and $4.00 per set who is a competent photographer or who knows anything

HALLBERG
AUTOMATIC
Electric Economizer
For M. P. LAMPS, SEARCH LIGHTS and SPOT LIGHTS
IS APPROVED BY THE DEPARTMENT OF WATER SUPPLY, GAS AND ELECTRICITY
FOR USE IN GREATER NEW YORK
THIS IS A SUFFICIENT GUARANTEE OF ITS SUPERIOR CONSTRUCTION, DESIGN AND QUALITY
IT IS INDESTRUCTIBLE

IT LOOKS GOOD

IT IS GOOD

(Alternating Current Type)

NO HEAT NO NOISE NO TROUBLE

Saves You: 65% to 90% on M.P. Lamp Current BILL
Saves You: 10% to 30% " " Carbon BILL
Saves You: 50% to 75% " " Condenser BILL
Saves You: 85% to 95% " " Carbon Holder BILL
Saves You: 85% to 95% " " Lead Wire BILL
Saves You: The entire " " FUSE BILL
SAVES YOU Worry and Trouble with M. P. LAMP
SAVES YOU from $300 to $1,000 per year

I guarantee the Economizer in every respect or money is refunded

IT IS NOT A CHOKE COIL

INVESTIGATE AND WRITE TO-DAY

J. H. HALLBERG
CONSULTING ELECTRICAL ENGINEER
Associate Member: American Institute of Electrical Engineers, National Electric Light Association, The New York Electrical Club, etc.

FACTORY AND GENERAL SALES OFFICES,
32 GREENWICH AVENUE - NEW YORK, U.S.A.

IT'S ALL IN THE LENS BETTER PICTURES IT'S ALL IN THE LENS

BRIGHTER PICTURES SHARPER PICTURES

OUR PROJECTION LENSES

For motion picture machines give about 25 per cent. more light and an optically perfect image resulting in a picture of greater brilliancy. When compared with others in use these Lenses are a

REVELATION

Send us the distance from the Lens to the screen and the size of your pictures with a remittance of $18.00 and we will ship you one of our Lenses on approval. The mount fits the standard flange and you can try the lens as soon as you receive it.

Your patrons will appreciate at once the improvement in your entertainment if you add one of these high grade Lenses to your equipment.

Gundlach-Manhattan Optical Co.
808 CLINTON AVE. SO., ROCHESTER, N. Y.

CLIMAX WIRE FOR RHEOSTATS

Does not become brittle
Three times the resistance of German silver

HIGHEST EFFICIENCY—LOWEST COST

DRIVER-HARRIS WIRE CO.
HARRISON, N.J.

EBERHARD SCHNEIDER'S
"MIROR VITAE"
The Machine with 100 Features

Flickerless, Steady, Safe and Handy
FINEST IN THE WORLD.

Manufacturer of specialties n Machinery, Films and Slides, Cameras, Perforators, Printers, Lenses. Film Rental and all Supplies.

WRITE FOR CATALOGUE

109 East 12th Street, - - New York City

about the art of lantern slide making in its more artistic methods. Their whole establishment can be fitted up for $25, while that of the competent man costs hundreds of dollars to get ready for work.

Now, to such men as wrote the above letter I have but one piece of advice: If your slide business does not pay, quit it. Don't attempt to make up your losses out of the manufacturers, because you only disgust them with your boastful talk and presumption of superior knowledge about something which they know you know nothing about, or else make your own slides and then you will find out what it costs. There is one music publishing firm in New York that has put out thousands of sets of slides. They got it into their heads that they could make slides for half what they were paying for them, and at a cost of quite $1,800 they fitted up a slide department and went to making up slides themselves. They were busy for over two months before they produced one set of slides, and then, with seven people on the payroll, and other incidental outside expenses, all of which did not cost them less than $75 per week, they were able to produce about twelve sets of slides a week, which, at five dollars a set, made sixty dollars. Beside the seventy-five dollars for salaries, they had their rent to pay, and all the material to buy, besides railway fares, board, etc., for their models and employees when they went into the country to pose a song. After they had spent about $3,500 they cut down their staff to one man and one colorist, and went to having slides made outside again. Their experiment was costly in more ways than one. They employed cheap and incompetent help and the material that was destroyed was at least fifty per cent. of the whole. That is just what happens to everybody who undertakes a business they know nothing about.

Now, I can assure the trade that the days of free music to everybody, except an accredited singer, is ended. If the Chicago houses have not stopped it already they will when they learn what their Eastern contemporaries are doing. The way to regulate this is to make every person who rents slides pay for his music, and let him keep it, and when the next one comes who gets that set of slides give him new music and make him pay for it then and there. Then they will not destroy it. There is no earthly reason why the nickel theaters should get their sheet music free than there is why they should get their slides free. One of the stumbling blocks of reputable business in this country is the vast horde of people in business who are trying to get something for nothing, that they should pay for. If they would only put in the time they consume trying to get something for nothing, at some other legitimate endeavor they could pay for this article at the current prices, and be money in pocket.

Now, it don't make much difference to the slide makers whether people like the man who wrote this letter patronizes them or not. In this moving picture business there has been a lot of sky-rockets, men formerly in other lines of business, who would never see any recommendation to an article unless it was "cheap." No matter how nasty, as long as it was cheap. These people meet the usual destiny of sky-rockets, "up a bright streak of flame; down a charred stick."

Just as a matter of information, I will give some extracts from circulars issued by the F. B. Haviland music publishing house of New York:

"We refer all slide orders for the songs of this house to the maker (here is given the name of the makers), who will furnish the same for $5.00 per set. No professional copies for these songs, and no free copies whatsoever will be given out. Regular copies will be furnished at the regular wholesale price."

Then comes a list of slides, with this comment:

"Do not order slides from us, we cannot supply same. Order same direct from the manufacturers. Their price is five dollars per set."

In conclusion, I will say that by diligent inquiry I have been unable to find any manufacturer of original slides in New York or Chicago, the two cities around which the music publishing business and legitimate slide making centers, that is selling slides for less than $5.00 per set, with here and there a small discount for cash with order. We do know, however, a number of unscrupulous establishments in both cities who are dupers and counterfeiters of other people's slides who are selling slides at lower prices. Second-hand slides can be bought everywhere at all kinds of prices.

There is no doubt but what many of the film exchanges who have been getting good second-hand slides from dealers at prices from $3.00 upward do not understand that these are second-hand slides, but if they would exercise a little horse sense they will see that the mat of the maker which is on the slide is not the man they are buying from, and

then they will know they are not getting slides first-handed from the maker. These slides are procured in various ways by the dealers not necessary to mention. Many of them are brand new and have never been through the lantern, yet they are "second hand" nevertheless, and are being sold at a profit.

Trusting that you will find space for the above, I am,

Yours truly,

A SYMPATHISER.

WANTED Every machine operator to subscribe to the MOVING PICTURE WORLD. Any Operator who does not possess a copy of Hite's book will receive one free with a year's subscription ($2.00) or a copy of Lindall's book with a six months' subscription ($1.00.) Order quick; only a limited number to be given away.

VAN ALLIN CO.'S
"SENSATION"
Song Slides
$5.00 PER SET
Recognized everywhere as the highest standard
Unequalled for brilliancy and stereoscopic effect
GET OUR LATEST LIST
We Illustrate ONLY the best songs
THE VAN ALLIN CO.
1343 Broadway - - - - New York

THE WORLD FAMOUS "NONPAREIL" SONG SLIDES
By HENRY B. INGRAM, 42 W. 28th St. New York
"On Bunker Hill Where Warren Fell", "The Little Old Red School House on the Hill", "I'm Longing for My Old Green Mountain Home", "Lenore", "Love's Old Sweet Song", "The Holy City", Lexington", "Anchored", "Among the Valleys of New England", "The Old New England Homestead In the Dell", "When the Autumn Leaves are Falling", "Memories", "Where the Tall Palmettos Grow", "There Stands A Flag, Let Them Touch It If They Dare", "In Dear Old Illinois", "Where Poverty's Tears Ebb and Flow", "On the Banks of the Wabash", "Sweetheart Days".
I BUY AND SELL SLIDES. ALL SLIDES $5.00 PER SET

Feature Film Service
That increases the Box Office receipts. Letters from our patrons will convince you that we give the best service at the minimum price. Write for our New Catalog and Film Prices to-day.
O. T. CRAWFORD FILM EXCHANGE CO.
Crawford Theatre EL PASO, TEXAS — 14th and Locust Sts., St. Louis, Mo. — 214 Levy Building HOUSTON, TEXAS

DON'T READ THIS

Independent Film Service
445 MINT ARCADE, PHILADELHIA, PA.

Our specialty is renting Films, Song Slides and Supplying everything for the Moving Picture Theatre. The **goods are right,** the **price is right** and **we guarantee they will arrive in time,** That's all there is to it. We are **Independent,** and our stock of Films **larger** than any **Independent concern.** Give us your address and we will send you our Catalog. It covers a multitude of subjects. It shows you are interested. Go a step farther ond get our prices. They may interest you also.

INDEPENDENT FILM SERVICE
G. H. WALKER, Manager.

Kinetoscopes, Films, Lanterns, Accessories, Edison Supplies.

CHAS. M. STEBBINS
1028 Main St., - Kansas City

LANTERN SLIDES
For every purpose made to order. Illustrated Song, etc.
GEO. J. COLDTHORPE & CO.
244 West 14th Street, New York

NEW SONG SLIDES
"Will You Always Call Me Honey"
JJST OUT
18 Slides $4.50 per set, net
LA PINE, 32 So. Hoyne Avenue - Chicago, Ill.

Situation Wanted—All around electrician and Mechanic. Have full set of tools for building M. P. Theatre complete from its inception to operating same in accordance with underwriter's requirements of this State. References furnished. Electrical Contractor ORR N. SMITH, Brockport, N. Y.

Song Slides for Sale
We are **SOLE** makers and distributors of these latest successes:
"Don't Scorn the Sailor." "I Love You Like the Yankee Loves the Red, White and Blue." "The Angel of My Dreams."
Price $4.00 per Set
Our illustrations are equal to any higher price make. :: Write for full list of illustrations.
Pittsburg Illustration Co.
103 Bakewell Bldg., Pittsburg, Pa.

OELSCHLAEGER BROS.
110 East 23d Street, New York
Importers of OPTICAL GOODS
Condensing Lenses
Objectives for Projection Lanterns
Tubes & Jackets for Moving Picture Machines.
Supplied to the Trade Only. Write for prices

TO DEALERS ONLY
Condensing Lenses, Objectives, &c., &c.
KAHN & CO.
194 Broadway, - New York

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Film Review.

THE KING'S MESSENGER, A Story of Love, Intrigue and Heroism (Biograph).—In this production the Biograph has attained the very acme of scenic and dramatic splendor. The action is laid in the seventeenth century, and the costumes, while historically accurate, are most lavishly elaborate. A bitter war is waging between two kingdoms, and as the King and Queen hold court in the throne room of the palace there arrives a courier, who, haltered and exhausted, has scarcely strength as he falls at the foot of the throne to thrust into the hands of the anxious King, a message which tells of the disaster and panic that has befallen his forces. The King immediately holds council of war and calls for a trusty messenger to carry to his armies the reassuring intelligence that reinforcements have been rushed to their aid. The lot falls to a brave young courier, lion-hearted and with nerve of steel, who, before setting off, goes to take leave of his sweetheart. He discovers her resenting the unwelcomed advances of his rival, a contemptible scoundrel. The villain departs, swearing vengeance, and shadows the hero as he rides off. The sweetheart, on horseback follows to warn her lover of his danger. Now the villain, with the aid of his mistress, who has arranged a meeting by letter, dupes the hero by lying in the road, pretending she is wounded. The hero dismounts to assist her, and is stabbed in the back by the villain, who had hidden in the bush. He secures the message and they make for a neighboring inn, leaving the hero lying in the road, where he is found later by his sweetheart and her attendants. The lover is cared for by his sweetheart and some kindly farm folk, and the attendants are hastened to bring guards. The letter to the villain is found in the road, which indicates his whereabouts, and they repair to the inn where the villain is surprised and arrested. Recovering the message, the hero hastens on to the army. With renewed vigor the opposing forces are repelled and the day won. The last scene shows the return of the gallant courier with this cheering news. He is knighted by the King, and formally betrothed to his faithful sweetheart. 876 feet.

THE MERRY WIDOW WALTZ CRAZE (Edison).
At theTheater.—Mr. Lightfoot enters the theater box during the second act of the Merry Widow. Becomes enthusiastic over the popular Hungarian waltz. Picks up a chair and waltzes with it. Seizes a young lady occupant o fthe box and practices with her. He is hustled out by an usher.
Home of Mr. Lightfoot.—He arrives at an early hour in the morning—Seizes his wife and dances around the bedroom, knocking over furniture—Next morning at breakfast his daughter invites him to hear her play a new air on the piano—He complies—The Merry Widow waltz again—Seizes the housemaid—Waltzes through parlor, hall and dining-room—In the kitchen, the butcher boy plays the waltz on a mouth-organ—Lightfoot seizes the cook and again waltzes—Interrupted by his angry wife.
Music Knoweth No Color.—Rushing from the house, he espies a hand-organ playing the waltz—Seizes a passing veiled lady; he madly waltzes down the street with her—He discovers he has been dancing with a colored lady.
From Musical Bars to Iron Bars.—In a cafe, a phonograph plays the air—He visits a music hall and a piano sends forth the same strains—Lightfoot cannot resist the temptation—Secures a partner for a waltz—Knocks over tables and chairs—A policeman grabs him—Waltzes to the station with the officer and is finally waltzed into jail. (705 feet.)

"DON'T PULL MY LEB" (Essanay).—Grabinsky, who runs an artificial limb store, is suddenly awakened to the fact that some one has stolen an artificial limb from his place, and the man who took it quickly rushes out of doors, trying to escape, but old Grabinsky follows, and is just unfortunate enough to have the man escape around the corner when he gets out of the store. He asks a boy if he saw any one come out, and the boy tells him he saw a man go in the opposite direction. Grabinsky quickly follows, determined to find his leg. He does find legs; for he thinks every one he sees has his missing limb. A man on a lamp post is cleaning the lamp when Grabinsky spots him, and pulls his unsuspecting leg, pulling him off the ladder and giving him a hard bump upon the ground. But this does not discourage Grabinsky, who keeps agoing, pulling each and every leg as he sees it. He pulls several painters from the scaffold; he pulls a man off a horse; he pulls people out of windows and off wagons. In fact, he pulls every one's leg, even the policeman's leg. This comedy keeps up until a man is seen delivering an artificial limb, and Grabinsky spots it. Thinking this is the limb that was stolen from him, he grabs it from the man and starts for home with an expression of delight on his face. 425 feet.

KER-CHOO (Essanay).—Spurred on by the success of our late pictures, especially the marvelous success of our "Strogoff" and "James Boys in Missouri," not to forget "Sappho" and "Cowboy Sports and Pastimes," we are putting forth two comedy pictures to give the audience a good hearty laugh, and we think we accomplish this in "Ker-Choo" and its reel-mate.

A youngster looking for something to break the monotony of the every-day life which a boy leads, chances to spy a Chinese snuff advertisement. Of course, the youngster sees a joke ahead, and invests his last five cents with the hope of making every one miserable, which he accomplishes when he buys the snuff and begins scattering it around. His first victims are two women standing on the corner, and when the snuff is thrown their way, they quickly change from an animated conversation to a sneezing match. He next hoards a passing street car, and you can imagine what happens when he throws the snuff about the ear; of course, it takes effect at once, and all the handkerchiefs are brought into play with the hope of stopping an awful sneeze. The boy continues on his sneezing route by entering a revival meeting and breaking that up. He then goes home, and lo! his sister, who happens to have company, is his next victim. Just as the youngster enters she is demonstrating her vocal powers to her friends. When the snuff is thrown around the room it changes her singing into sneezing, and every one sneezes. The boy continues this until every one has felt the effects of the snuff. Finally the youngster gets it himself, and the picture ends with him sneezing worse than any of his victims. 400 feet.

THE UNDERDOG (Kalem). Lecture.
Ladies and Gentlemen:
You will see in the screen before you a picture of unusual interest, in so much as it deals with a dear little girl and her pony, the latter no less sagacious than the pathetic dog who gives the picture its title.
Scene I. Towser Finds a Friend in Queenie.—The first scene shows the yard of little Queenie's home. She is playing with the ponies, Friday and her baby colt. Her mamma is seated on the porch, keeping a watchful eye on the little girl. Suddenly a sight coming down the road attracts Queenie's attention, and she calls to mamma to look too, while she dances excitedly into the road. Now comes a traveling vagabond with his troupe of trained poodles; he puts down his paraphernalia and commences operations, Queenie dancing excitedly about, and servants coming from the house to watch the fun. Now father comes out with his morning paper and orders the man away, but Queenie pleads, and he relents. The performance continues, the master abusing one poor old dog, who has seen his day, and is not in the same class with the fluffy white poodles. Queenie, moved to tears, takes Towser under her care; the show is over now, and the vagabond and his troupe depart—so does the little watching crowd, mother cautioning Queenie not to go off. But she has not seen enough of the show; she'll go just a wee bit of a way. She looks all around, there's no one to see—so off she steals.
Scene II. Queenie Disobeys and Follows the Show.—Now we see the showman again on the village street, surrounded by children. Foremost in the crowd is Queenie, all eyes, her arms around poor neglected Towser. The exhibition (a really meritorious one) is just ending; the showman passes his hat around, and goes off to another spot. Queenie leads the crowd which still follows.
Scene III. Queenie and Towser Run Away.—With his dogs and a crowd at his heels, the showman enters a public tavern. But poor Towser is kicked and locked out. Now Queenie runs to him and puts her arms around his neck, but he is abused and runs away. She hesitates, crying, while the crowd press round her. The busy old gentleman would take charge of her, but she declines his advances and follows Towser.
Now we see them on the road, trying to find the way back home.
Scene IV. Lost in the Woods.—But instead, they enter a woods, the little girl realizes she is lost and wanders hopelessly about stumbling and crying, still followed by protecting Towser.
At last she can go no farther, but sinks to the ground and cries herself to sleep. Now is Towser's chance; off he runs to bring help.
Scene V. Towser Comes for Help. The Rescue.—

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We are at Queenie's home again. No one is about—everybody is out looking for the lost child. But her pony and the little colt are grazing in the yard; Towser enters, he sees no one about, but the pony may understand. Notice the precociousness of these animals. Towser whispers his secret and leads the way, followed by Friday, the pony; baby stares after her mother, then kicks up her little heels and follows.

Back to the woods they come, Towser leading Friday by the bridle, until they reach the little girl, fast asleep. But see, she hears them, and springing up runs joyfully to Friday, throws her arms about his neck and clambers on his back. He turns about and carries her away. Towser sees them depart, and then follows his own course home. His work is over.

The little pony has not been confused by the strange woods. Surely he leads the way out of them, the baby frisking about them both.

Scene VI. Towser Returns to His Master.—Meantime Towser is on his way back to the cruel master—duty is all he knows. See him as he emerges from the woods. A beating probably awaits, but that does not slow his step.

Now we have the tavern again. The brutal master, who has had just enough to drink to bring out this element in his nature, comes from the doorway looking for the dog he shut out. Notice the anger on his face as he threatens the missing one—and here he comes to receive his punishment. There is no explanation asked of the poor little fellow, and he could not give it if there were. Now the cruel master rains blows and cuffs upon him, and seizing him by the nape of the neck, kicks him inside the door.

Scene VII. Home Again.—Now we are back to Queenie's home again. The mother is sitting on the porch weeping; there is her father, returned from the futile search. She eagerly greets him, but he sadly shakes his head and buries it in his hands as he drops to the step, the wife is comforting him when she sees the pony and the little girl trotting joyfully into sight. "Mamma, mamma!" calls Queenie, and mother and father rush forward and clasp the lost little girl in their arms, covering her and the pony with kisses. Even Baby is not neglected; see how father gathers the tiny pony into his arms as they all shower caresses on it. Too bad poor Towser cannot be here to share the affectionate reward. But here he is now—poor, cowed, delapidated, dear old Towser!

Kleine Optical Company issues

THE STOLEN DAGGER (Gaumont).—Length, 454 feet. An old couple buy a knife from a peddler and place it in a table drawer. Their dissipated son is seen carousing with his bad companions at an inn. A wealthy old man stops at the inn for refreshments and they determine to rob him. The son hurries home and gets the knife. The old man is killed and robbed. The police find the dagger and from the peddler learn the ownership of it. As they are accusing the old couple the young man returns and seeing that his chances of escape are hopeless destroys himself.

POOR AUNT MATILDA (Gaumont).—Length, 240 feet. A rich old spinster writes her nephew and heir whom she has not seen for many years that she is to visit him. He tears from the walls the pictures of his footlight favorites and decorates the room in a manner befitting a pious young man. He overhears a plot by his chums to fool him by having one of them dress in female attire, disguising himself as the aunt, and calling upon him. He determines to give the joker a warm reception. However, the aunt arrives first, and is greatly surprised to be given a sound thrashing by her nephew. The jokers come in at this point, and the nephew's consternation at his action is extremely ludicrous.

MEN AND WOMEN (Gaumont).—Length 304 feet. A short but highly amusing comedy, depicting the docile nature of man when under the exacting influence of the gentler sex. Men, facing dangers that call for unquestionable courage, quake when woman assumes the aggressive.

The policeman at the street crossing, doing duty that requires stern judgment and courage, reaches home. At the dinner table he arouses his wife's ire and receives a beating.

The army colonel, a man respected for his undaunted courage, and whose command is law, incurs the displeasure of his wife by smoking in the library. He is promptly evicted.

The animal trainer, a man of cunning and shrewdness, whom even the ferocious beasts of the forest obey, arouses the passions of his spouse, and suffers ignominous chastisement.

BIARRITZ (Gaumont).—Length 454 feet. A remarkable subject, ranking with any scenic subject ever produced. Picturesque and fascinating throughout. A superb series of views of exceptional photographic detail and perfect perspective, giving close, clear and exhilarating views of territory adjacent to the Gulf of Lyons. Subjects illustrated are: The Basque Cliffs, The Foot Bridge, The Virgin's Rocks, The Breakwater, The Whirlpool, Sunset at Sea; Twilight; Villa Belza by Moonlight.

MISTAKEN IDENTITY (Lux).—Length, 417 feet. A jealous husband buys his wife a handsome gown. She presents it to her maid, who arrays herself in it and sallies forth with her beau. The husband does not recognize her, as she is veiled, and thinking it is his wife follows. Amusing situations follow rapidly, the couple eluding him at every turn. Upon the return to the house a family jar takes place, and the husband is brought to a proper state of humility.

SHOOTING PARTY (Ambrosio).—Length, 407 feet. An actual hunting scene. Bringing down the game. The retrieving dog at work. Enough comedy is interspersed throughout this subject to make it amusing, as well as interesting.

GREEDINESS PUNISHED (Ambrosio).—Length, 440 feet. Preparing for a fishing trip, a man fills a basket with lunch. While thus occupied, two hungry tramps appear at the window and beg for food, but are driven away. They follow the fisherman to the lake and patiently wait till he lands. He sits beneath a shady tree and unpacks the basket, when the tramps leap upon him and tie him securely to the tree and sit before him and devour his lunch while he groans with choler and hunger. The tramps depart and the angry victim being released starts in pursuit. The hoboes cross a stream over a plank and as the enraged fisherman attempts to follow they pull up the board and he falls in the water.

A RIDE IN A SUBWAY (Urban).—Length, 150 feet. Showing the waiting crowds jostling and pushing each other, and excitement and confusion.

RIVAL SHERLOCK HOLMES (Ambrosio).—Length, 584 feet. A pictorial detective story of merit, with many lightning changes of disguise by the detective in his pursuit of the lawbreakers. Exciting scenes and physical encounters are numerous. A sensational subject of superb dramatic effect, without any objectionable features.

GENEROUS POLICEMAN (Ambrosio).—Length, 417 feet. A poor widow lies sick in bed. The doctor calls and writes a prescription. There is no money in the house for the medicine, and she and her little boy are overwhelmed with despair and hunger. The brave little lad thinks of a scheme, and securing a fish pole goes fishing. Unfortunately he trespasses upon private grounds and is arrested. The gendarmes, on hearing his story, go with him to his humble home, and are so touched with the picture of poverty that they give the sick woman all the money in their pockets.

WRONGLY CHARGED (Ambrosio).—Length, 327 feet. A wealthy lady is seated in her palatial home when a poor woman with a child in her arms solicits alms, and is given a coin, and departs. The lady goes to another room and the butler enters and steals her purse from the cabinet. When she returns and discovers her loss she immediately suspects the beggar woman, who is pursued and arrested. In the meantime the maid suspects the butler, and imparts her suspicions to her mistress. A trap is set for the butler by placing some more money in the cabinet, and he is caught in the act of stealing it. Overcome with remorse, the rich lady goes to the prison, secures the release of the wronged woman, and makes adequate restitution for the injury.

MR. SMITH'S DIFFICULTIES IN THE SHOE STORE (Urban).—Length, 147 feet. Humorous efforts of proprietor of shoe store, assisted by his wife and clerks, to force upon Mr. Smith shoes that do not fit him, with disastrous results to the furnishings.

CAT AND DOG SHOW (Urban).—Length, 334 feet. Undoubtedly the finest picture of household pets ever shown in motion pictures. Prize winners by the score, from the stately St. Bernards and huge mastiffs to the tiny lap dogs, in effective positions, and all species of highly bred cats, including the great prize winning Angora, Zaida.

FIJI ISLANDERS (Urban).—Length, 517 feet. These interesting people are shown in their natural surroundings, diving for coins, executing their various dances, and indulging in their favorite pastimes. The sacred rites and sacrificial fires are weird and interesting, and the aquatic sports show the marvelous skill of these people in the water, especially in racing their canoes over obstructions at great speed.

JOHN IS NO MORE A CHILD (Theophile Pathe).—Length, 567 feet. The experiences of an effervescent young man, and the trials of his parents in attempting to control him. After many amusing experiences the youth lays a trap for his dad, who falls a victim to the wiles of a charming young woman. The young man demands as the price of his silence the payment of his debts and a free rein.

A STORY OF THE 17TH CENTURY (Aquila).—Length, 384 feet. A thrilling love story ending in elopement and final forgiveness by the parents. Scenes of beauty, handsome costumes, and palatial furnishings.

BAD BARGAIN (Ambrosio).—Length, 474 feet. A countryman goes to the market and after much haggling buys a cow. Elated over his bargain he celebrates by imbibing too freely. He is robbed all along the way home. His fine cow is exchanged for an inferior animal; the cow is then replaced by a calf, the calf by a goat, the goat for a dog, and the dog for a rocking horse. As he arrives home leading the wooden horse he is given a warm reception by his indignant wife.

FROLICSOME POWDERS (Ambrosio).—Length, 554 feet. A shrewish wife and a fault-finding husband are shown in miserable existence. The husband reads of a miraculous powder which causes gladsomeness. He rushes to the drug store and buys a large quantity, placing it in a bellows. He tries it on his wife and her parents, and leaves them singing and dancing. His visit to the market place is followed by wild scenes of hilarity. He goes from place to place, scattering the powder, and scene after scene of intense comedy ensues.

BAD BOYS (Ambrosio).—Length, 107 feet. The pranks of two naughty boys. A short and snappy subject, full of laughs.

MODERN HOTEL (Ambrosio).—Length, 360 feet. Presenting a unique and novel idea. A handsomely appointed cafe is shown, with a large scale upon which patrons are weighed as they enter the place. They partake of anything desired and are again weighed, paying for the weight of the food eaten. An ingenious young man enters, is weighed, eats a hearty meal, and then takes from his pocket a leaden weight which he hides under the table. Upon being weighed again it is found that he has lost weight, and the cashier pays him for the difference. As he leaves the trick is discovered and he is pursued and arrested.

THE BEST GLUE (Ambrosio).—Length, 140 feet. A Summer garden is invaded by a peddler selling bottled glue, without success. As one of the patrons raises a glass to his lips the peddler hastily pours a bit of the glue on the table. When the glass is set down again it is glued so tight that it cannot be removed. The peddler then having demonstrated the merit of the glue does a rushing business.

FOX HUNTING (Lux).—Length, 547 feet. Should meet with approval by all classes. Fifty horses and riders and 100 dogs are shown in an actual hunt. Inspiring scenes are presented as the thoroughbreds gallop behind the bounds, dashing through forests, through streams and hurdling over obstacles. The meet, the start, the chase and the death are depicted, after which the huntsmen drive away in automobiles. The feeding of the hounds at the kennels is picturesque. One of the finest films ever produced.

PANORAMA OF VENICE (Ambrosio).—Length, 427 feet. A masterpiece of motography. The famed canals of Venice are here shown, the gondolas and launches and the beautiful palaces. The glistening water, the imposing architecture and every detail is distinctly shown with remarkable distinctness, and from every standpoint the film is the acme of perfection. The scene showing the feeding of the pigeons at St. Marks by the tourists is the highest type of animated photography.

Pathe Freres issue:

A USEFUL BEARD.—Mr. Eatwell wanting a cook for his growing establishment, goes to the employment bureau, and is passing the whole non-commissioned staff in review when in comes a man with a huge beard. He interrupts our innkeeper in his inspection of servants, and applies for the job. Mr. Eatwell, pointing at his ferocious looking beard, refuses point-blank; but our friend, undaunted, whispers something in his ear and is thereupon engaged at once on trial. As they reach the inn our new servant sets to work, and the boss offering him a towel to wipe the tables, he refuses, and starts polishing the marble tops with his beard. Followed by the astonished innkeeper, our man then goes to the pantry, washes the dishes with his beard, dries them with his beard; and customers having called for a plate of fish, our new servant goes to the next brook and putting his long hair in the water in place of a line and bait, soon returns with a plate full of still living gudgeons. Delighted at such diligence, and especially thinking what a great economy there will be in the next washing bill, if he uses his beard instead of towels, our worthy engages the man at once as scrubwoman, cook, errand boy and fish provider for the house. 344 feet.

A DAY IN THE LIFE OF A SUFFRAGETTE.—Women are as good as men, they are even better than men; why should they stand the cruel oppression of the stronger sex? Thus a crowd of common women are making speeches, and drunk with their own words and getting up to battle pitch, they start forth into the street armed with banners rapidly made and screaming revolutionary songs. They march against a police patrol, who are endeavoring to bar the way. The female onslaught is so powerful that the poor policemen fall sprawling on the ground, and as the female wave sweeps over their prostrate bodies they have reason to regret their rash attempt. Encouraged by their first success, our suffragettes go on their way, their number getting bigger at every street turn, until things take an alarming aspect; the militia is called out, and after a comic struggle between women and soldiers, the whole female force is marched into custody and locked up for the night. The next morning the subdued women are seen coming out of jail and meekly following their husbands on their way back to their domestic duties. 442 feet.

MANDREL'S FEATS.—The Mandrel Brothers, two noted smugglers, are seen loading their bundles ready to start for one of their perilous expeditions, when a third man, who is apparently no favorite with one of the brothers, comes on the scene, and on being harshly treated by the head of the gang, runs away swearing vengeance, and coming to a camp of customs officers denounces the offenders and guides the soldiers to the robbers' den. The two

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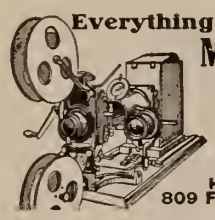
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unsuspecting smugglers are soon captured, but the most powerful of the two succeeding in escaping, tramps in the woods until he comes upon the traitor, whom he finds playing with his young son. Blind with rage, the now brotherless man fires at the coward before him and shoots him dead before the very eyes of the young boy. Being now a murderer, nothing is left to the smuggler but to join a gang of mountain cut-throats, and soon, through his daring deeds, he becomes their chief. Once in command, his name soon becomes notorious for his reckless hold-ups, and having dared to attack the head of police and robbed him like a common traveler, a heavy reward is offered for the outlaw's capture, dead or alive.

Being, however, a very daring and brave man, Mandrel, to spite the pompous official he held once in his power, manages to get an invitation under a false name to the police officer's house, and just as they are all discussing his very own daring attempts of the past few weeks, he rises, points two pistols at the terrified guests, and being sure that they are all in his power, doffs his hat as an old gallant of the court would and begs the ladies for their jewelry. Two hats are filled with the precious gems, and the satisfied thief takes leave with his whole gang, after having drunk a glass of champagne to the health of his host. The minute he is gone the police are summoned and a terrible chase ensues, and the whole company of thieves is killed except Mandrel and his head officer. They hide in the woods until night and creep back to their quarters, apparently safe once more, but their punishment is at hand, for the child whose father fell a victim to Mandrel's hatred has tracked him like a wild beast right into his lair, and having made sure that the smuggler is in his den, rushes to the police office, leads the soldiers to the brigand's house in the mountain, and has the satisfaction of seeing the customs officers returning with Mandrel gagged and bound, marching in their midst. The little Corsican has fulfilled his vendetta, his father is avenged; it matters little what befalls the victim.

The brigand chief is sentenced to be broken alive on a wheel for his numerous criminal deeds, and when the awful sentence is read to him, Mandrel, stout-hearted as ever, laughs and goes up the torture block himself a defiant look in his eye. 721 feet.

IN THE LAND OF THE GOLD MINES.—A pretty girl in a dense wood is picking dead branches for kindling purposes, when she is attracted by a noise and has just time to conceal herself behind a centenarian oak to avoid being detected by a whole army of imps, who start digging just a few paces away from her. They dig a big hole and disappear in the bowels of the earth among roaring flames. Terrified, but pushed by curiosity, the young woman goes to investigate the mysterious spot, when a fairy coming up bids her follow, and they are next seen under the earth in the kingdom of the "Gold and Coin Fairy." Following her through the dark paths and caves of this subterranean land, we see the imps at work, loaded with heavy gold ingots, throwing the valuable metal in a big cauldron and a few minutes later bringing forth a beautiful mass a liquid gold. The fairy takes a spoonful of the metal and letting it drop on an anvil has soon made coins of various nations before the astonished and dazzled eyes of the maid. From there we follow our visitor to a tremendous grotto, where upon waving her wand she calls forth an army of beautiful girls, each representing a different nation of the world above, and as they pass before the young host fairly smother her with a shower of all the various coins. The astonished girl fills her apron with the precious gifts and is going to leave this enchanted place when all the imps and fairies, coming up to bid her good-bye, make a remarkable apotheosis where beauty and wealth mingle together in a most entrancing picture. 574 feet.

MUSIC TEACHER.—A young girl, falling in love with a youth, a friend of the house, begs her father for permission to marry the chosen one of her heart, but the head of the family, for reasons of his own, refuses in a great rage and at the next call the unsuspecting suitor makes at the house he finds the butler changed into an immovable guardian and is forbidden to enter. Returning home and finding a letter from his love telling him that her father wants a female music teacher, our young beau decides on a plan, and we next see him dressing up in feminine clothes and bound for the kingdom of love. On entering, he is introduced to the lord and master of his destinies, and being accepted, at once starts his new career as music instructor. The pupil is very unwilling at first, but when she finds out who the female teacher really is, she takes a sudden renewed interest for Mozart and Shubert. The lesson is going on brilliantly for both parties when the door opens and the father bids his daughter leave the room and starts flirting desperately with the music teacher. Things get so uncomfortable for the disguised lover that he makes an attempt to escape, but his movements being too quick and abrupt, and his wig falling off, the whole plot is discovered. The father wants to expel the intruder, but the youth threatens him with exposure regarding his conduct of a few minutes before if he does not consent to his marrying his daughter. The father reluctantly calls the young bride and joins their hands, making a comical attempt to look happy. 410 feet.

SWEDEN.—A scenic film of high interest, where Swedish nature is shown in all its Summer beauty. The waterfalls and torrents are most impressive and grand in their wild, uncontrollable power, and the numerous fishing scenes prove what a real paradise for an amateur of rod and tackle the side brooks and pools must be.

Salmon, perch, trout, etc., are all to be found in quantities everywhere you go; and in the little restaurants built up along the sides of the torrent beautiful and luscious fish are served in place of meat. This place is therefore a paradise for the palate as well as for the eye. 426 feet.

THE HANGING LAMP.—The table lamp being upset by the maid while serving dinner, the head of the house decides to have a hanging lamp, and is seen going forth to make his purchase. Having selected a stylish and heavy brass article, he returns, followed by a workman, who is to hang it up immediately, for our friend has things done at once if he has to have them done at all. Arriving on the premises, the workman starts to bore a hole in the ceiling with a tremendous wimble, and we will leave him at his work showering the whole family with plaster dust, to go for a few minutes to the upper floor. There a fat old gentleman is endeavoring to put his boots on, and as he is too stout to bend from a chair, he sits on the floor, and has nearly succeeded in his attempt when he gives a terrible cry of pain and distress as he endeavors to rise. Alas! He is fastened to the floor by a fiendish demon, who gnaws at his vitals like a hungry wolf, and won't let go of his struggling prey. The cries of the old gentleman arouse the whole neighborhood, including the fire brigade, and they all come to the rescue. Upon pulling up the fainting man from his place of torture they find out that the lamp hanger has gone too deep in the ceiling with his wimble, and the sharp tool has been trespassing on private property in the room above. They all rush back to the lower room and kick the clumsy workman out of the house, sending his tools tumbling down after him. 295 feet.

CLOG MAKING IN BRITTANY.—Shoes made entirely of wood are a thing practically unknown to Americans, and the manufacture of these odd and clumsy clogs will certainly appeal to the American craving for knowledge.

The first scene represents the felling of the trees from which the clogs are to be made. Out of one giant thousands upon thousands of boots for the poor will be fashioned. The tree once felled, the log is cut into even blocks. These blocks are carried to the cutters, who give them their first shape. That is, however, a very rough work, and they must go through the hands of the polishers and finishers, who cut them and shave them until the clog has a smooth surface. Then the wood has to undergo another operation, for a hole big enough to allow the entrance of the foot must be bored, and the men at work cut out the superfluous material with wonderful skill and rapidity. The clogs are then complete, and thanks to the small amount of labor required, and the cheapness of the material, we see poor laborers and fishermen buying footwear for a dime or fifteen cents. 410 feet.

FOR KATE'S HEALTH.—Kate having been very ill, is sent to the country to her aunt's home for a fresh air cure, and already three weeks have elapsed since her departure when her parents get a letter saying that their daughter is improving but pining for the company of her brother. John is therefore marched off in a hurry to the station, and the next train is seen taking away the heir of the family to where his sister is awaiting him impatiently. Soon after the two children meet, and having greeted their relations, they both go off in high glee and apparently full of mischief.

Now, John and his sister are generally well-behaved children, but the country air is evidently very bracing and exhilarating, for seeing a painter busy finishing a masterpiece, the two rascals tie a long string to the easel and just as our artist is putting the finishing touches to his work down goes the sketch. The two children run away, delighted at the trick they have just played, when coming across a photographer busy taking views, they catch hold of the black cloth covering the operator's heads, and tying the four ends to the legs of the stand, leave the astonished victim sprawling on the ground, endeavoring to extricate himself from his sudden and mysterious prison. Thinking that practical jokes are great sport, our two young scapegraces go on looking for more mischief, and soon upset a whole trough of plaster from a workman's head over the rural constable.

Reaching home, they perceive their aunt slumbering in her rocking chair, and the opportunity is such a great one that the children cannot resist the temptation, and, fastening a stout rope to the back of the chair, they give a strong pull and down comes the terrified aunt, feet upwards, thus making a very comical but undignified picture.

Further mischief is, however, now impossible, and our two scamps must rush for safety, for all their victims gather clamoring round the house and give them chase. Alarmed at the turn of things, our children rush up into the garret, but are soon overtaken by the angry crowd, and after a sound

thrashing are sent back to town to their father and mother with a letter saying that their children have regained health but that the strain has been too great on their country relatives and that they are now ill themselves and need a well-deserved rest. 426 feet.

THE BRIDE'S DREAM (Lubin).—A young couple elopes to get married. When they reach the church it is closed. While the young man is going to get a minister, the young lady falls asleep. Her dream is quite sensational and is fully depicted in moving pictures.

The young suitor arrives just as the drama of the bride's dream reached its climax. Happy that all was only a dream, she embraces her lover and is then united to him in the bonds of matrimony. 825 feet.

THE MYSTERIOUS PHONOGRAPH (Lubin).—Two tramps seeing among a pile of rubbish an empty box, a piece of carpet and an old phonograph horn, decide to go into business. They cover the box with the old carpet, nail the horn to the top and thus make a movable phonograph. One of the tramps sits inside the box and answers any question which curious and foolish people ask. Everything goes well until the ruse is discovered, when the tramps in turn get all that is coming to them.

STOP THAT ALARM (Lubin).—A young man, generally late at the office, starts out to buy an alarm clock. On the street he meets a friend, they enter a saloon to have "a smile." The young man comes out with "a laugh." Stopping in front of a jewelry store, he sees a clock, one of those "never stop" affairs, which he buys. Determined to be up early, in his befuddled condition he sets the alarm wrong, which wakes him and all the boarders in the middle of the night. Frantically he tries to smother the thing with bedclothes, pillows and a mattress. Boarders come in, wearing their "nighties," vowing punishment if the racket doesn't cease. He gets rid of them temporarily, but there is no cessation to the infernal din and they return en masse and pitch him out. Following in the hall, they chuck him down the front steps, with his clock after him. Everybody joins in pummeling him. The clock is reduced to a confused mass of springs, wheels, etc., and to cap the climax a very business-like policeman takes him in.

"THE BLUE BONNET" (Selig).—An impressive picture story founded on truth. The author fortuitously happened upon the following advertisement in a daily paper:

WANTED, a good home in the country, for two small children; mother a hopeless invalid; father a confirmed drunkard. Address Slum Post No. 1, Salvation Army Headquarters.

A visit to headquarters and meeting with officers of the army revealed that finding of good homes, for orphaned and deserted children, constituted a good share of their Christian work. Then followed the writing of "The Blue Bonnet," later submitted to the Salvation Army officers, who, being so pleased with the absolute fidelity of same, at once volunteered to give the picture complete realism by posing for the required scenes. And from this reproduction we see the army correctly engaged in its admirably charitable work.

Not before, to our knowledge, has the merit of any story been so accurately transmuted, for each scene, enacted in the utmost conformity to life, reveals many deplorable incidents and facts that are rarely known, but are here shown in intensely interesting detail.

The Bereaved Parents.—The first view discloses a living room scene in the home of a well-to-do farmer. The good old farmer and his wife are well past the prime of life; living with but one sorrow in their otherwise happy unison—they are childless. But this regret is doubly intense in its significance. An old-fashioned oval frame, wreathed with immortelles, sustains the pictured faces of two beautiful children; called to the great beyond years before our story opens. The mother is seen to look fondly at the retrospective likenesses, then sink sobbingly to a nearby chair. Her husband rushes in excitedly. He has noticed the advertisement regarding the children, which he reads to her. She at once decides he must obtain them for adoption. He barely has time to make the city train; so packs an old valise and is hurriedly off on his eager mission.

A Salvation Lassie.—The wearer of the blue bonnet is on an errand of mercy to the garret that the two little waifs call home. New clothes for the little boy and clean bedding for the dying mother are provided.

Farmer Finds Homeless Children.—Then we witness a meeting between the old farmer and the little girl. She tells the old gentleman of her mother's distress. He gives her money and bids her return to provide immediate necessities, while he goes to the Army Headquarters.

Drunkard Tries to Rob His Child.—The drunken father sees the child receive the money and attempts to rob her, but the little girl escapes to her protector.

Farmer Interferes.—The old farmer soon convinces the drunkard that he is going to defend the children and their sick mother, and when the toper becomes too aggressive the good old man justly beats him into submission.

Drunkard Follows His Daughter.—Then the coward thinks of an easier way to appropriate this charity money, and waits to follow his daughter. The little one returns to her sick mother, and, as she tells of her new friend, the brutal father enters and despoils them all.

Drunken Brute Robs His Family.—He strips the little boy of the clothes the S. A. lassie has given him, and then, so low has he fallen, he takes the clean bedding provided for his helpless wife.

The Price of Liquor.—Then we see him enter the pawn shop with his booty, and next, with money, into a low grog-shop.

The Dawn of Hope.—The following scene shows a meeting between the officers and the old farmer. He explains his wishes and is introduced to the members, who have the case in charge. During this meeting we see a Salvation Army parade, and the interior of their Relief Headquarters, where food is given to the poor. (Posed and arranged absolutely correct by staff captains and brigadiers of the regular army staff; themselves taking part.) The little girl arrives and tells her friend, the Salvation lassie, of the robbery just committed by her father.

The Blue Bonnet to the Rescue.—Another basket is filled, and, enlisting the services of the old farmer, the S. A. lassie takes the child along and returns to her dilapidated abode.

The Mother Dies: Her Prayer.—After making an earnest appeal to the farmer to care for the future of her children, the povety stricken mother pays her life as a sacrifice to sin. The lassie, the children and the farmer kneel in prayer.

The Drunkard's Return.—The father, now steeped in liquor, staggers in, stumbles, and falls exhausted, over the kneeling farmer's feet.

Justice Deals the Penalty.—Without a second's hesitation the old man seizes him and hurls him through the garret window. An old photograph gallery adjoins the attic, and we see the last of the brute as he disappears through the skylight. The farmer coolly returns and finishes his prayer.

The Deliverance.—Then we see the children arrive in their new country home, both the farmer and his wife vieing with each other in showering attention upon them. The Salvation lassie stands framed in the open door thanking God for their rescue. "The Blue Bonnet" mission is ended. 925 feet.

"RIP VAN WINKLE" (Selig Polyscope Co.).—Rip, the Vagabond.—Scene in front of "George the Third" Inn. Rip's house opposite. Gretchen, the wife of Rip Van Winkle, is busy at the wash

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tub. Rip's thirst for schnapps has brought poverty upon himself and family; unhappiness, too, for the High Dutch gin keeps Rip helplessly good humored, which constantly augers Dame Van Winkle; while Rip's perverseness is shown in the following selection from his favorite song:

A man vot is married
Is lost mit all hopes;
Yust like a poor pig
Mit his feet in a ropes.

Obstinate Rip has mortgaged his property; parting with these avails to fill the cups of the sots and boon companions, who hail him as a good fellow at the inn. With a heart too large for his purse, he suffers the usual consequences. His one conciliatory resort is in being kindly and friendly toward all the children of the village, who, as his envious acquaintances say, "Cling around him like flies on a lump of sugar," teasing and loving the good old fellow and tying tins to his dog Snyder's tail.

Rip's property increases so in value, his eager creditors become aware that he can still pay it out if foreclosed upon. They persuade him to drink freely and take another loan; at both of which Rip is greatly pleased. But he does not sign the acknowledgment for he cannot read, and, although he has signed others, is suspicious of this one. The affiliates then leave Rip to think it over while they go to tell the villagers that Rip has promised to treat "all 'round." Hendrick, the innkeeper's boy' and sweetheart of Meenie, Rip's daughter, comes along and Rip calls him to read the paper. It reveals that "for sixteen pounds Rip would sell all claim to his entire estate"!!! Rip bids Hendrick to run along. Then enters the "rum blossom brigade" from the inn, all jolly and with a goodly thirst at the sight of a keg. Derrick, the villain, votes that Rip be "King of the Carousal." To their intense surprise he refuses to drink, but Vedder, the innkeeper puts a full glass under Rip's nose and the old fellow gives in. They later join in a dance with the girls of the village.

The Storm in the Catskills.—Rip is driven from his wife's house and goes to the mountains on the appointed night when, every twenty years, the ghost of Hendrick Hudson and his pirate crew visit the Catskills. The spirits have been seen by the villagers, drinking and smoking and playing at ten pins. When Hendrick Hudson lights his pipe, there is a flash of lightning. When they roll the ten pin balls, there is a peal of thunder. At the close of the scene Dame Van Winkle is somewhat regretful in the presence of Hendrick Vedder and her child Meenie, but Rip kisses his girl good-bye, takes his dog Snyder and his rifle, and leaves amid the night's wild storm of lightning, thunder and torrential downpour. Gretchen, his wife, falls in a faint at the door. This scene is remarkably reproduced. Enacted with evident dramatic proficiency, the rain is seen pouring in torrents, at the door, as Rip exits.

On His Way to the Mountains.—Rip carries a keg for a mountain dwarf, of Hudson's goblin crew, and the faces of the other Catskill ghosts appear from the solid rocks, smiling hideously at their victim. The last vision that Rip discovers, as he turns from one to the other, is the spirit of Hendrick Hudson, dissolved into view on top of the highest rock in the middle of the picture, at back. This scene also shows the men at their ten pin game. The dwarf, who accompanies Rip, now chains Snyder to a bush and drops Rip's flint-lock to help him down with the keg. Hudson then demands that Rip be given a drink. It is declined. They insist. He drinks their schnapps and greets them with his favorite toast: "Unt I will drink mit you unt drink all your good health unt your families unt may dey all live longer unt prosper." Then he falls into an intense stupor, much to the delight of the goblin men. Then the pirate ship permeates the picture while its crew of gnomes stand pointing, exultantly, at the prostrate form of Rip Van Winkle. The goblin men turn toward the Hudson; themselves and their ship, Rip and Snyder, and the beautiful mountains, all grow dim and dimmer. They point upward and a witch flies across the scene as they all drink and fall prostrate at the close.

Sleeps Twenty Years.—After sleeping twenty years, Rip Van Winkle awakens, aged and feeble (a scene that displays strong dramatic action). His dog's skeleton hangs by the chain from the tree of twenty years growth. Rip Van Winkle totters down the mountain, leaning on a tree limb he has picked up.

"How dot village iss grown since yesterday."

A street scene in the now flourishing town of Falling Waters. Rip is discovered coming into town and is jeered and tormented by the children, who drive him from one place to another. The old "George the Third" inn now bears the sign, "George Washington Hotel." Rip's former tumble down hovel is replaced by a handsome cottage. He approaches Seth, the new landlord, shows he is worn and weary, begs shelter and inquires for Vedder, the old innkeeper. Seth don't know about him, but takes pity upon Rip, bids him rest and gets a mug of brandy for him. Derrick, Rip's deceiver, and now the husband of Dame Van Winkle, enters with his nephew, whom he wishes Meenie, Rip's daughter, to marry; thus to have the handling of Rip's estate, which, through the natural growth of the village, is now a vast fortune. But Meenie repulses the suggestion, and, in her anger, shoves the insistent nephew from her presence with such force that he tumbles at the feet of his uncle. Gretchen steps between Derrick and her daughter. Derrick raises his cane as though he would strike her. Hendrick Vedder, returned from his sea voyage, quickly confronts Derrick to warn him against any ill-treatment to Meenie or her mother, and to falsify the scoundrel's statement that he, Hendrick, was lost at sea. Derrick orders them away, asserting that the property is his. Hendrick contradicts this statement and recalls the base imposition that Derrick wanted Rip to sign twenty years ago. Rip Van Winkle, feeble and gray, but with a conception of what has taken place, slowly rises and flashes the paper before them to confirm Hendrick's statement. The latter reads aloud the contents of the old and almost illegible parchment, while the assembled villagers gasp in amazement when shown that the document was never signed. They now become enraged at the villainous Derrick—whose ill-treatment to his wife and step-child they well know—and drive him from the town. The truth dawns upon both sides; Rip Van Winkle sharing alone the burdensome loss, for twenty years, of his friends, while the contrast in realizing his absence is shared by the entire population. With inexpressible surprise and happiness, Gretchen and Meenie can do no more than cry for joy at the husband and father's return. Rip calls to his wife and she, after twenty years of worry, is made happy in a second's time by the old man's familiarly fond embrace. Needless to say that Hendrick conveys a similar claim to the sweetheart of his younger days. Rip picks up the stone mug of brandy and gives his famous toast, etc.: "Unt may you all live long unt prosper." The villagers cheer and wave their hats. Here is shown, in effect, the closing scene of the drama, where Rip says: "Well, den! bring in all de neighbors unt de children, unt de dogs unt I will tell my strange—strange story." 1,000 feet.

A WIFE'S DEVOTION (Vitagraph).—The opening scene of this exceedingly interesting picture shows a disreputable looking tramp begging at the home of a workingman. The wife gives him a slice of bread, which he throws away when the women re-enters the house. The landlord calls for his rent, receives it, and departs after having complimented his tenants on their fine baby. The tramp has loitered outside and as the landlord comes out, counting his money, sets upon him and stabs him to death, pushing the body down the cellar steps. He wipes his hands on a pair of overalls belonging to the workingman and unconsciously leaves an imprint of his own hand on the side of the house.

The husband leaves for his workshop, not knowing that murder has been committed on his premises. During his absence the crime is discovered, and we see policemen and bystanders lounging around the body of the dead man. Great excitement prevails, and suspicion naturally points to the carpenter. His wife protests his innocence, but the detectives with a neighbor repair to his shop and arrest the innocent man. He is taken home, confronted with the body, bloody overalls and towel. He stoutly asserts his innocence, but is believed by nobody except his wife. He is taken to prison and there visited by his trusting wife, who assures him of her belief in his innocence. She remembers the beggar who was hanging around on that fatal day, and believes him guilty, and starts about to locate him.

At a country fair which the woman visits she scans every face until she finally sees the real murderer; flirts with him and by a clever subterfuge secures an imprint of his hand, which is an exact counterpart of the one she has already taken from the bloodstains on the building. She is almost overcome by the discovery, but manages to carry out her design. She acts very coquettishly, drinks with him and after signalling to an officer to follow them, departs with her companion. We follow them to a poorly furnished room. The woman coaxes the man to drink and gets him intoxicated. She then proceeds to search the room; finds some papers belonging to the landlord and also the knife with which he was murdered. The man arouses himself from his stupor and endeavors to rise. The woman hits him with a bottle, rushes to the door and calls the policemen, who come in and arrest the real culprit.

Returning to the unfortunate husband, we see the prison officials leading him through the yard to the gallows. A guard rushes up, informing the warden that the prisoner's wife is at the gate with the pardon. She enters with a detective, shows the papers exonerating her husband, and he is quickly released, his innocence clearly established. 695 feet.

THE DRUMMER'S DAY OFF (Vitagraph).—From the stage entrance of a theater a number of musicians are emerging, all carrying their instruments and engaged in friendly conversation. In the midst, and well to the front, is a funny little uniformed fellow with a very large bass drum. A fellow musician takes a bottle from his pocket and he and the little drummer have a drink. The little chap then waves good-bye and a little further along the street meets a cop, who is also a friend. The officer is provided with a flask, from which the drummer takes a good stiff pull. By this time the little fellow is quite under the weather, and his progress is rather slow and shaky. He staggers off beating his drum and waving his hands wildly. On turning a corner he comes across an Italian organ grinder dispensing popular airs, while the little urchins about him are dancing. A happy inspiration seizes him. He assists the Italian, much to the delight of the children and to the corresponding discomfiture of the organ grinder, who gives his unwelcome assistant a kick, sending him on his way.

Four men are having a quiet little talk as the drunken drummer comes along and almost scares them to death by suddenly pounding on his drum. The four men pound him unmercifully, and he goes on his way blithely. The next moment a horse runs away and the driver gives the drummer another beating. A dashing young man is making strenuous love to his sweetheart on a park bench. In the midst of his declarations the drummer whacks his drum furiously, sending the lovers flying away in terror. The next victims are two ladies returning from a shopping expedition. They meet, greet each other effusively, and one of them tells her companion a choice morsel of gossip, and is whispering it, when our drummer friend gets busy. The ladies immediately faint, and fall upon the man. A servant girl, washing windows, is also frightened, and falls head first through the sash.

A noted pianist is entertaining a number of friends in a drawing room. All are listening intently, greatly affected by the music. The drummer stops directly under an open window and pounds on his drum unmercifully. Upstairs the professor and his listeners start with horror, rush to the window and throw everything they can lay their hands on at the disturber. Totally exhausted, by this time, the drummer falls asleep on a corner with the instrument of torture beside him. He is there accidentally discovered by the people he has so much abused. The cop, the shoppers, the lovers, the pianist and his friends, all pounce upon him, wake him up rudely and break in the top of his drum and push it over his head. A rousing comic. 250 feet.

INDIAN BITTERS (Vitagraph).—A party of young people, among them an American and an Englishman, are talking over a masquerade party soon to take place. A maid enters with the costumes, which they examine with delight. An Indian dress and blanket falls to the lot of the Englishman. He rather objects at first, but his sweetheart persuades him and he at last consents to don the strange costume. His Yankee companion instructs him how to do an Indian war dance and prevails upon him to remove his mustache, then all leave the room to dress.

On the street, and near the scene above referred to, a patent medicine man is selling "Indian Bitters," with a genuine Indian standing on a platform to advertise his goods. While lecturing on the merits of his goods the Doctor notices his Indian sleeping, gives him a whack with a club and at various other times repeats the dose. The crowd around protests, but the physician keeps it up until finally the "brave" beats a quick retreat, his employer in close pursuit.

Returning to the masqueraders, we see them putting on the finishing touches; the Indian's face is painted or dyed until he looks the real character. In the meanwhile, outside, the genuine Indian rushes up and into the house where the masquerade warrior is doing a war-dance, and hides himself behind a screen just as his employer, the Doctor, rushes in. The medicine man looks at the dancer, is enraged, gives him a good, swift kick and, despite his protests, picks the Englishman up and carries him out bodily (mistaking him for his own Indian). After their departure the real Indian steps from his hiding place, partakes of eatables and drink. The young people who have prepared for the party come in and believe the real Indian to be their companion in disguise. The girls hug and kiss him and he is having the time of his life. His double, at the time, is being subjected to all manner of abuse at the hands of the traveling Doctor. The poor Englishman bides his time, and, an opportunity presenting itself, he breaks away on a run for home. At the house the real Indian has made love to the maid, and is discovered by the sweetheart of his impersonator, and taken to task for his shameful conduct. He makes a break as the Englishman comes in in a terrible rage. The Doctor soon follows, and a general scramble takes place. The real Indian scalps his fellow brave, and after the excitement has subsided the Doctor drags his advertising medium off while the poor Englishman is surrounded and comforted by his sympathizing friends. 405 feet.

WHAT ONE SMALL BOY CAN DO (Vitagraph). In this screaming comic is shown the amount of mischief that can be accomplished by one small boy. A lady and gentlemen are packing their trunk; they leave the room for a moment and during their absence the mischief-maker enters with hammer and nails and fastens the bottom of the trunk securely to the floor, then awaits developments in the hallway. The couple return in a few moments and finish packing the trunk, lock it and send for the expressman. He arrives quickly, endeavors to lift the trunk, but fails, and calls for help, and the combined strength of he and his assistant fails to budge it from the floor. Father

enters, laughs derisively at their efforts and takes hold bimself. It resists his strength and he finally gives a terrific yank and the top of the trunk separates from the bottom, and all bands are precipitated into a heap on the floor. The boy has watched all this from the ballway aud is convulsed with laughter. He uow goes luto the parlor, fills the horu of the phonograph with flour, attaches a bellows to the other end and hides under the table. Visitors soon arrive and his parents exhibit the new instrument. A record is put on, the music starts, and while the visitors are crowding around the horn, the boy gets busy at the other eud. All hands are covered with flour. While search is being made for bim, the boy rushes into the hallway, secures a rope and ties the ends to the doorknobs of the opposite rooms, then pounds the door of each room. The occupants endeavor to open their doors and become augered when unable to do so, and, having worked up sufficient excitement, the joker cuts the rope in the middle and the people of both rooms fall all over one another.

Father and mother are seated at a table in the evening; the wife finishes writing a letter, puts on her bonnet and goes out to mail it. The old gent thluks this a great chance to sneak a drink, so leaves the house quietly. The boy finds two half-length charcoal sketches, cuts them out at the outline and fastens theu to a small stick. He then pulls down the shade and gives a very novel shadowgraph exhibition on the curtain. His mother returns home first, sees the shadows on the curtain, starts at the sight and rushes angrily into the room. She finds the boy busily engaged and laughs at his good joke. From the opposite direction fnther comes home, sees the same shadows, jumps over the fence in a rage, vaults the porch, prepared to do serious damage. He rushes in, ready to almost murder his wife, to discover the joke on himself, grabs the perpetrator in his arms and all join in a hearty laugh. 450 feet.

Williams, Brown & Earle issue:

FREDDIE'S LITTLE LOVE AFFAIR (Cricks & Martin).—Very comic. A young laundry maid is leaving the laundry with a bundle of washing and represents the fate of a young man who attempts to make love to her. The film terminates with a ducking of Freddie in a large tub by the girls, who hang him out on a line to dry along with the clothes. Very comic and amusing.

THE MISSION OF A FLOWER (Cricks & Martin). —A very beautiful and entertaining film. Represents how a little girl, through a pot of flowers, reforms a drunkard, brightens up the life of an entire family, and secures the love and admiration of the entire neighborhood. A very beautiful film, indeed, and one which will go well with any audience.

THE GREAT TRUNK MYSTERY (Robert W. Paul).—A practical joker packs a lay figure in a trunk and throws in the last clothing and a detached arm as a drayman arrives, and, seeing it, is scared. The joker, however, pays him well to take the trunk to a friend, whom he wants to play the practical joke on. The drayman's cart breaks down, and then follows one ludicrous accident after another, including an automobile and milk-cart smash-up, an ash cart accident, when the draymau comes to grief he labors on, finally carrying the trunk to its destination. When the consignee opens the trunk and shows the arm to be full of sawdust, to the disgust of the draymau. A ludicrous picture, full of startling and amusing scenes. A very funny film.

PORTLAND STONE INDUSTRY.—The process of removing the cap from the surface is the first operation before preparing and drilling for blasting. The explosive being inserted and prepared, the explosion takes place and is splendidly reproduced on this film. The squaring and making block stones at Coombefield is extremely interesting. Huge masses are to be seen everywhere, as the camera travels round the quarry, where enormous cranes are at work hauling up immense consignments, which are taken away by road and rail. Traction engines are used to take these heavy loads, and the Merchants Railway takes a continual supply of this stone over their service. Some idea of the enormous weight is conveyed when we remember that these useful stones vary from 5 cwt. to 10 tons each. This is an exquisite film of beautiful quality throughout, and shows the whole process of obtaining and working a most important industry. It is interesting to note that this particular stone is peculiarly limited to one part of the country, and it is the source from which all supplies come.

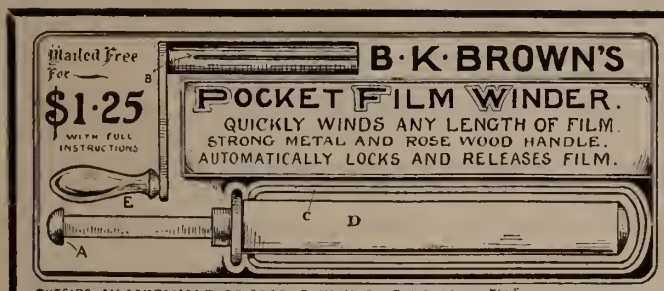
TELL-TALE CINEMATOGRAPH.—A young and handsome man departs from his home at his usual hour for business. As he goes ou his way he is stopped and spoken to by a young and roguish-looking girl. A few words ,and they walk off arm-in-arm to the nearest restaurant. He tells the girl to send him a wire, making some important business appointment, so as to put his wife off the scent. The next day husband and wife are seated in the drawing-room when a telegram is brought in. Tearing open the envelope, the man reads the wire hastily, and passes it over to his wife. A glance at the urgent message, and the wife rushes off to pack her husband's traveling bag. At the appointed place the man meets his new love and they both greet one another joyfully and dash off to the railway station. Jumping into a train, they are soon on their way to the seaside for a day's spree. An enthusiastic and enterprising cinematographer, unfortunately for them, happens to spy them in their amusing and ridiculous love-making and immediately sets his camera and takes—more copy. At home once again husband and wife are seated. It is early in the evening and the woman brings her hubby the paper and points out to him a theatrical advertisement. At the theater an apparently happy couple are seated in a box watching the pictures. All goes well until a seaside episode is thrown on the screen, and the enraged wife discovers her husband's important engagement. Jumping out of the box onto the stage, the lady pulls her man out by the hair, and bowling him over on the stage, gives him a lesson of a lifetime.

LAZY JIM'S LUCK.—An unusually fine film of the Nervy Nat type that is sure to take with any audience. It is well produced and staged and the action in it is very fine.

A SACRIFICE FOR WORK.—A compaulon to Lazy Jim's Luck. It is an excellent film, the subject is very entertaining and contains one of the most original and ingenious arrangements ever shown in a moving picture film.

THE GREEDY GIRL.—This also has a magic portion that is very entertaiuing and well done.

A MISALLIANCE (Great Northern Film Co.).—Kitty and Daisy are supporting themselves and their inebriated father by singing and dancing in a music-hall. The fact that they have been able to keep themselves innocent in spite of all temptation, as well as their beautiful appearance and winning ,ways, has drawn Baron d'Alroys' attention to them. He is paying special attention to Kitty, and as she is unable to conceal the passionate love she is bearing towards the baron, it is not surprising that the Baron, one evening as he is fetching the two sisters from the music-hall in his motor-car, asks Kitty to marry him. Neither the sad circumstances in Kitty's home nor the obstacles which his family and friends of rank try to throw into bis way, in order to make him give up this marriage, can induce him to desist from his purpose. He keeps his word aud marries Kitty. Two years later we find a happy home; a sweet little girl seems to be an inviolable tie between man and wife in this unequal marriage. The idyl is interrupted by a servant, who is bringing instructions for the Baron to go to the colonial forces in Africa. With anxious forebodings for the future, man and wife part, he to face a precarious destiny, and she to spend many a sad and lonely day with her haughty mother-in-lw. We see the Baron again at the head of the van, marching into the enemey's country. With a few of his men he falls in an ambush and is severely hurt. Another officer succeeds in getting away unhurt, but as he has seen the Baron falling without rising again, he supposes him to be dead and takes the sad message to his unhappy wife, as he a little later on is going home on leave of absence. The blow is terrible to the young wife; she has not only lost her husband, as far as she knows, but the mother-in-law now turns her away from the home. Kitty has now en endure much evil from her drunken father and her now so flighty sister. Her little girl is her only comfort. One fine day the old Baroness comes to visit her. She wants to take the child away from her. During the conflict which is now taking place between the two women, Baron d'Alroys himself, all alive, makes his appearance. Now matters are changed about. Kitty gets reparation for her misfortune and the wicked mother-in-law is immercifully turned out. The Baron embraces his two beloved ones, as if he would never part from them again. (760 feet.)



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BIOGRAPH.

The King's Messenger.....876 ft.
Hulda's Lovers.....398 ft.
King of the Cannibal Island..692 ft.
Old Isaacs, the Pawnbroker..969 ft.
Caught By Wireless.....969 ft.
Her First Adventure .....509 ft.
The Boy Detective.....500 ft.
The Boy Detective.....500 ft.
The Yellow Peril..... 54½ ft.
The Princess in the Vase....938 ft.

EDISON.

The Merry Widow Waltz Craze.705 ft.
Nero and the Burning of Rome .....1050 ft.
Tale the Autumn Leaves Told.820 ft.
A Country Girl's Seminary Life and Experiences.....1000 ft.
Animated Snowballs.....796 ft.
Stage Memories of an Old Theatrical Trunk.....635 ft.
Nellie, the Pretty Typewriter.590 ft.
Playmates .....360 ft.
Cupid's Pranks.....935 ft.

ESSANAY.

Peck's Bad Boy (coming).....
Ker Choo .....400 ft.
Don't Pull My Leg.....425 ft.
James Boys in Missouri....1000 ft.
A Lord For A Day.....889 ft.
Hypnotizing Mother-in-Law....552 ft.
Juggler Juggles .....418 ft.
Well-thy Water .....310 ft.
All Is Fair In Love and War..823 ft.
The Dog Cop.....585 ft.
The Hoosier Fighter.....980 ft.
Jack of All Trades.....620 ft.

KALEM COMPANY (INC.).

The Underdog.....
Legend of Sleepy Hollow.825 ft.
Presidential Possibilities..825 ft.
The Moonshiner's Daughter...895 ft.
Scarlet Letter.....900 ft.
Washington At Valley Forge 905 ft.
Captain Kidd ..... 540 ft.
'Way Down East.....1000 ft.
Henry Hudson.....770 ft.
The Stowaway.....705 ft.

KLEINE OPTICAL CO-

Ski Contest.....564 ft.
Funeral of the Late King of Portugal .....384 ft.
The Sugar Industry.....447 ft.
Alone at Last.....227 ft.
Tommy the Firemau.....290 ft.
The Stolen Dagger.....454 ft.
Bad Bargain.....474 ft.
Frolicsome Powders.....554 ft.
Bad Boys.....107 ft.
Modern Hotel.....360 ft.
The Best Glue.....140 ft.
Fox Hunting.....547 ft.
Panorama of Venice.....427 ft.
Life and Customs of Naples...407 ft.
Poor Aunt Matilda.....240 ft.
Soldiers in the Italian Alps...357 ft.
No Divorce Wanted.....274 ft.
The Pastry Cook.....144 ft.
The Statue of Rocco.....224 ft.
Love's Sacrifice.....704 ft.
Concealed Love.....654 ft.
The First Kiss.....124 ft.
Mysterious Stranger.....274 ft.
The First Lottery Prize.....334 ft.
The Price of a Favor.....530 ft.
(Film subjects to be released the current week of 23d to 30th.)
Mistaken Identity.....417 ft.
Shooting Party.....407 ft.
Greediness Punished.....440 ft.
A Ride in a Subway.....150 ft.
Rival Sherlock Holmes.....584 ft.
Generous Policemen.....417 ft.
Wrongly Charged.....327 ft.
Mr. Smith's Difficulties in the Shoe Store.....147 ft.
Cat and Dog Show.....334 ft.
Fiji Islanders.....517 ft.
John Is No More a Child....567 ft.
A Story of the 17th Century..384 ft.
The Baby Strike.....244 ft.
The Near-Sighted Hunter.....517 ft.
Marvelous Pacifier.....320 ft.
Forgotten Ones.....260 ft.
A Mistake in the Dark.....334 ft.
A Priest's Conscience.....734 ft.
The Accusing Vision.....824 ft.
Harvesting .....537 ft.
Kidnapped by Gypsies.....574 ft.
Oyster Farming.....427 ft.
The Rival Lovers.....587 ft.
Poor Schoolmistress.....567 ft.
Mrs. Stebbins' Suspicions Unfounded .....227 ft.
The Outcast Heroine.....294 ft.
Men and Women.....304 ft.
Biarritz .....454 ft.
Youthful Treasure Seekers....590 ft.
Railway Tragedy .....320 ft.
A Bear in the Flat.....330 ft.
The Miracle .....327 ft.
The Shepherd .....360 ft.
The Coal Man's Savings.....374 ft.
The Accordion .....224 ft.
Just Retribution .....697 ft.
The Crusader's Return.....570 ft.
Tony Has Eaten Garlic.....280 ft.
The Spirit .....200 ft.
International Illusionists ....234 ft.
Woman's Forbearance .....867 ft.
The Consequences of a Night Out .....417 ft.
The Drama on a Roof.....360 ft.
Love's Victim .....617 ft.
Ice Cream Jack.....524 ft.
Improvised Servant .....344 ft.
The Enchanted Guitar.....617 ft.
The Animated Dummy.....250 ft.
Butler's Misdeed .....827 ft.
False Money .....450 ft.
The Ski-ing Maniac .....237 ft.
A Misadventure of an Equilibrist .....424 ft.
The Astrologer .....267 ft.
The Downfall of the Burglars' Trust .....487 ft.
The Scandalous Boys.....367 ft.
A Lady Who Likes a Moustache .....334 ft.
Trip to Norway.....677 ft.
The Captain's Wives.....600 ft.
Champion Wrestling Bear....180 ft.
Boy and the Coalman.....384 ft.
Doctor's Lunch .....314 ft.
The Deserter .....460 ft.
The Dogs' Scent.....460 ft.
Free Admission .....267 ft.
A Contagious Nervousness....487 ft.
Door-Keeper's Substitute .....517 ft.
Lion's Tilting Contest.....234 ft.
The Gambling Demon.....950 ft.
Nephew's Luck .....433 ft.
A Dislocated Veteran.....247 ft.
The Enchanted Boots .....550 ft.
The Professor's Secret .....614 ft.
The Novice Tight-Rope Walker 317 ft.

MELIES.

The Prophetess of Thebes....458 ft.
Long-Distance Wireless Photography .....366 ft.
A Night With Masqueraders in Paris .....363 ft.
Dream of an Opium Fiend..345 ft.
The Genii of Fire .....310 ft.
The Good Luck of a Souse..445 ft.
The King and the Jester...321 ft.
In the Bogie Man's Cave....350 ft.
The Knight of Black Art....371 ft.
An Angelic Servant.....483 ft.

PATHE FRERES.

A Useful Beard.....344 ft.
A Day in the Life of a Suffragette .....442 ft.
Mandrel's Feats.....721 ft.
In the Land of the Gold Mines.574 ft.
Music Teacher.....410 ft.
Sweden .....426 ft.
The Hanging Lamp.....295 ft.
Clockmaking in Brittany.....410 ft.
For Kate's Health.....426 ft.
Diabolical Pickpocket.....459 ft.

KLEINE OPTICAL COMPANY.
(Film subjects to be released May 1

Harry, the Country Postman..639 ft.
The Poacher's Wife.....295 ft.
A Disastrous Oversight.....344 ft.
Under the Livery.....393 ft.
Workman's Revenge.....623 ft.
A Poor Man's Romance.....688 ft.
A French Guard's Bride.....590 ft.
A Miser's Punishment.....360 ft.
Give Me Back My Dummy....180 ft.
Unwilling Chiropodist.....590 ft.
Thirsty Moving Men.....442 ft.
The Nomads .....337 ft.
Engaged Against His Will....557 ft.
Useful Present for a Child....475 ft.
Hunchback Brings Luck.....393 ft.
A Visit to the Public Nursery 442 ft.
Peggy's Portrait .....262 ft.
Christmas Eve .....704 ft.
Cider Industry .....393 ft.
A Peaceful Inn.....541 ft.
Modern Sculptors .....393 ft.
Will Grandfather Forgive?...623 ft.
Lottery Ticket .....311 ft.
Wanted, A Maid.....557 ft.
Champagne Industry .....524 ft.
The Cossacks .....442 ft.
Shanghai, China .....508 ft.
Dynamiters .....787 ft.
Travels of a Flea.....410 ft.
The Videos .....131 ft.
Amateur Acrobat .....541 ft.
The Old Maid's Inheritance..410 ft.
The Sacrifice .....442 ft.

LUBIN.

The Bride's Dream.....825 ft.
The Mysterious Phonograph...505 ft.
Stop that Alarm.....363 ft.
The Wrong Overcoat.....385 ft.
Willie's Party .....450 ft.
Beg Pardon.....280 ft.
Oh, My Feet!.....660 ft.
The Little Easter Fairy.....470 ft.
Something On His Mind.....540 ft.
The Prophetess of Thebes....458 ft.
The Fatal Card.....1050 ft.
Neighborly Neighbors .....395 ft.
The Parents' Devotion.....560 ft.
After the Celebration.....165 ft.
The Mountaineers.....775 ft.
Our Own Little Flat.....770 ft.
Do It Now.....170 ft.
The Girl Across the Way.....575 ft.
The Pursuit of a Suit.....365 ft.
A Child Shall Lead Them...520 ft.
Easy Money .....175 ft.

GREAT NORTHERN FILM CO. NORDISK FILMS.

A Misalliance .....760 ft.
The Champagne Bottle.....157 ft.
A Modern Naval Hero.....713 ft.
Ibles and Antonio (Boxers)...250 ft.
Lion Hunting .....694 ft.
Augelo, Tyrant of Padua.....675 ft.
Stone Industry in Sweden....462 ft.
When the House Rent Was Due .....255 ft.
The Robber's Sweetheart.....705 ft.
The Hot Temper.....544 ft.

SELIG.

The Blue Bonnet.....925 ft.
Rip Van Winkle.....1000 ft.
The Holy City.....1000 ft.
The Holy City.....1585 ft.
The Man in the Overalls.....850 ft.
Mishaps of a Bashful Man....800 ft.
The Mystery of a Diamond Necklace .....1000 ft.
The Man in the Overalls...1000 ft.
Friday the 13th.....660 ft.
Swashbuckler .....335 ft.
Shamus O'Brien—Drama.....950 ft.
The French Spy.....920 ft.
The Mad Musician.....480 ft.
The Squawman's Daughter...500 ft.
Dr. Jekyll and Mr. Hyde....1035 ft.
A Leap Year Proposal.....775 ft.

SOCIETY ITALIAN CINES.

The Skull and the Sentinel..277 ft.
Gaston Visits Museum.....570 ft.
Remorse .....563 ft.
Our New Errand Boy .....355 ft.
Bobby's Birthday.....304 ft.
Rival Barbers.....133 ft.
The Story of an Egg.....163 ft.
A Country Drama.....509 ft.
Woman's Army.....156 ft.

VITAGRAPH.

A Wife's Devotion.....695 ft.
The Drummer's Day Off.....250 ft.
Indian Bitters.....405 ft.
What One Small Boy Can Do.450 ft.
Turning the Tables.....500 ft.
Parlez vous Francais? (Can You Speak French?).....410 ft.
True Hearts.....455 ft.
The Air-Ship; or, 100 Years Hence .....450 ft.
Macbeth .....835 ft.
After Mid-Night .....325 ft.
Troubles of a Flirt.....395 ft.
Who Needed the Dough?.....270 ft.
A Mexican Love Story.....460 ft.
The Fresh-Air Fiend.....445 ft.
Cupid's Realm .....600 ft.
A Tale of a Shirt.....300 ft.
The Money Lender.....890 ft.

WILLIAMS, BROWN & EARLE.

The Great Trunk Mystery....502 ft.
Freddie's Little Love Affair...345 ft.
The Mission of a Flower....360 ft.
Lazy Jim's Luck.....485 ft.
A Sacrifice for Work.....340 ft.
The Greedy Girl.....250 ft.
Portland Stone Industry.....450 ft.
Tell-Tale Cinematograph.....400 ft.

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LIFE AND CUSTOMS OF NAPLES (Ambrosio). Length, 407 feet. Here is beheld the charming city of Naples, with its quaint streets and interesting inhabitants, showing the manners and customs of the people, and effective water scenes. A hearty laugh is in store for the spectator at the stall presided over by a genial Neapolitan dispensing the popular spaghetti to a line of Italians who guide the stringy delicacy to their hungry mouths with their fingers, disdaining the use of forks.

SOLDIERS IN THE ITALIAN ALPS (Ambrosio).—Length, 357 feet. Exhibitions of military skill in mountainous regions. Sliding down precipitous incline with the aid of staffs. The mountain climbers descending precipices by means of ropes. Spectacular scenes of interest.

NO DIVORCE WANTED (Rossi).—Length, 274 feet. Finely tinted. Too much attention to guests results in an attack of jealousy in both a husband and wife. They separately consult the same lawyer, who advices them to divorce each other. After many laughable incidents, a reconciliation is effected and they both sail in and thrash the lawyer.

THE PASTRY COOK (Theophile Pathe).—Length, 144 feet. During the absence of the modiste the handsome pastry cook calls and is made much of by the seamstresses. The modiste returns unexpectedly and the young man hides in a large trunk. The girls depart for the day and the young man tries to escape, but is taken for a thief and soundly belabored.

THE STATUE OF ROCCO (Rossi).—Length, 224 feet. A fine statue is accidentally pushed over and breaks. The sculptor is in despair as the buyer is momentarily expected. He makes up an assistant as a statue, which is inspected by the client and the money paid over. The purchaser finds fault with one of the toes and chips it with a chisel, and the unlucky statue howls with pain and runs away, to the consternation of all.

LOVE'S SACRIFICE (Theophile Pathe).—Length, 704 feet. A well executed drama. The unselfishness of a young man who finds his fiancee loves another, and gives her up, ending his existence by leaping over a precipice into the ocean. Sensational without morbidness.

CONCEALED LOVE (Rossi).—Length, 654 feet. A girl and her youthful sweetheart are kidnapped by circus gypsies, and trained for the arena. They endure a life of hardship, and the youth is roughly handled in attempting to save his sweetheart from abuse. Ten years pass and a circus performance is shown, beginning with the bally-hoo at the entrance and the arenic acts. In the dressing rooms the young man driven to desperation turns at bay and fights a duel with the giant gypsy king. Both are wounded and the sweethearts are rescued by the police. Through the interest of a kindly priest the parents are notified and a happy reunion takes place.

THE FIRST KISS (Carlo Rossi).—Length, 124 feet. A tramp falls asleep under a shady tree and the falling leaves completely cover him. A spooning couple sit down on him and as they attempt to kiss each other the tramp sits up, with the result that he receives a hearty kiss on each cheek intended by the lovers for each other.

MYSTERIOUS STRANGER (Rossi).—Length, 274 feet. A strangely attired man causes much confusion by throwing explosives. He is pursued by a detachment of police and the chase is marked by pyrotechnic displays. He sails away in a balloon, which is shot full of holes, and he tumbles to the earth. When arrested he displays his card, and explains that his strange actions was an advertising scheme to exploit his brand of fireworks.

THE FIRST LOTTERY PRIZE (Rossi).—Length, 334 feet. The grand prize is won by a middle-aged woman, who keeps her husband in ignorance of her luck. She secretes the money in a flower-pot. In cleaning up next day he throws the pot out of the window, where the contents are pounced upon by passers by, who run away. The couple wildly pursue them and after many mishaps recover the treasure.

THE PRICE OF A FAVOR (Rossi).—Length, 530 feet. A woman teases her husband to take her to the theater; after he consents she begs for a new hat. When they leave the house the maid seizes the opportunity to go out with her sweetheart. In the theater the woman's large hat arouses the ire of the audience seated behind her and they tear it to pieces. In the meantime burglars have ransacked the flat and even carried away the furniture. When the couple returns and discovers the condition of affairs they gloomily figure up their losses.

SKI CONTEST (Gaumont.)—Length, 564 feet. An Alpine Winter scene of great beauty, showing Winter sports. Ski-ing in the snowy hills, gliding down the inclines at terrific speed. Thrilling exhibitions of dexterity on the long runners. Hurdling over obstacles ten to fifteen feet high. A picture embodying scenic effects and thrilling situations, which should prove immensely popular owing to the interest lately evinced in this form of sport.

FUNERAL OF THE LATE KING OF PORTUGAL (Gaumont).—Length, 384 feet. An up-to-date subject, and one of the grandest spectacles ever reproduced in motion pictures. The mourning crowds, the carriages, the soldiers and statesmen pass by in solemn state. The royal casket is carried to the cathedral for the last rites, and as the pall-bearers ascend the marble stairs a view of the dead monarch is had through the glass. A subject of pomp and splendor unequalled.

THE SUGAR INDUSTRY (Gaumont).—Length, 447 feet. An industrial film showing the process of manufacture of sugar from the beet state to the finished product at the breakfast table. The mining of the lime, the giant presses and sluices, the cooking of the juice are shown in the minutest detail.

ALONE AT LAST (Gaumont).—Length, 227 feet. The trials and tribulations of a young couple on their honeymoon. Everybody spies upon them, and when they have locked the doors and pulled down the shades a chimney sweep comes down the fireplace. Full of action and funny situations.

TOMMY THE FIREMAN (Gaumont).—Length, 290 feet. Tommy is presented with a miniature fire engine, and is shown how to use it by his father. He learns his lesson well, and when alone starts fires in the various rooms of the house and puts them out with his apparatus, with disastrous results to the residence. After doing considerable damage, he starts a fire under his father's chair, in the garden, and in the excitement everybody is soundly drenched. He is finally cornered and spanked. This is full of humor and novelty, and a laugh producer.

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Editorial.

A PLEA FOR THE SKILLED OPERATOR.

In our editorial of last week we intimated that it was not our mission to fight the battles of any faction, but we cannot refrain from taking the part of the operator —that is, the skilled operator, whose services seem to be less and less in demand. Since our offer to publish free of charge the names and addresses of competent operators out of employment, we have had an unlooked-for number of applicants. On the other hand, we receive no calls for expert operators now, although six months ago we could not supply the demand.

Why is this? Is it because the latest improved machines are so automatic and simple that no experience is needed to run them? Is it because the expert operator demands too much for his services? Is it because the authorities who look after the safety of amusement places are becoming more lax in their duties? Is it because the box office receipts are falling off so that managers must cut down their expenses, or quit? Or is it hoggishness—the ever prevailing desire to get something for nothing, or as near nothing as possible?

Whatever the cause, the situation is grave, not only for the operators themselves, but in its effect upon the future of the business, as is pointed out by a writer in our correspondence columns. This is only one of many similar letters that we have received. Some are too personal in their remarks for publication, but there is a similarity in many of the complaints. Managers will engage an expert operator until their shows are in good running order and then they will engage some youth or break in a new man who thinks that by starting at a low salary he is getting a chance to learn a business that will eventually pay him well. In time, if this man succeeds in his first ambition, he finds that he has to make way for the next deluded victim.

Instead of swelling the ranks of the unemployed, we advise intelligent operators who are out of work to turn their attention to other lines. At the best an operator is not over well paid and his duties are more health-breaking and less inviting than in any other field that demands skilled labor.

We could tell many tales of stranded operators who have called upon us for temporary assistance or in the hopes of obtaining a situation—men who had excellent references as to character and ability—men who could do anything required in their line. We have on file the names and addresses of many such, and while we have no desire to establish an employment bureau, we will be pleased at any time to be the medium of placing progressive managers in communication with competent operators.

THE TRAVELLING SHOW.

The road show business in the moving picture line has pretty nearly dwindled to a minimum and with the opening of the next Fall and Winter season there will be less than half a dozen such shows in existence in the United States. The moving picture theaters and store shows have put the road man on the retired list. If the old timers want to hold on they will be obliged to add the lecture feature to their show. Moving picture lectures will be the thing next season. The straight shows with illustrated songs and "props" are not strong enough to compete with the permanent places. A number of road men have already retired. Several of them are getting the lecture idea in shape.

IF YOU MUST—THEN PUT ON THE BEST.

Frequently managers of moving pictures complain that they lose patronage notwithstanding they go to additional expense of vaudeville numbers on their programmes. Of course they blame the pictures and say the people are either tiring of them, or do not like the current subjects. Some of these managers should wake up and take a proper view of the situation. In nine cases out of ten the fault does not lie with the pictures. It is the poor quality of vaudeville that is given. Such acts will handicap the best picture show that can be put together. Too many managers are disposed to put on any act that comes along. It is not a question of quality with them, but of price. They are under the mistaken impression that the public will stand for anything that will break the monotony and they reach out for the cheapest. When vaudeville acts are advertised the people expect to see them. A bunco act will ruin any business.

FACTS ARE FACTS, HOWEVER SLIGHTED.

In commenting upon the case of Edison against Rolandsen, in the Chicago courts, the editor of a theatrical paper, in publishing Bulletin No. 15, issued by the Film Service Association, announcing the result of the case, emphasizes the statement that "the case was allowed to go by default, it did not come up for a hearing and no decision was rendered by any court." Such a statement is misleading to the ordinary reader. A judgment is just as effective when taken by default as it is under any other condition, and unless Rolandsen succeeds in having the default opened and the judgment stayed, or set aside, he will be bound by it. The implication that the Film Service Association has made a misrepresentation is not warranted. A reading of the bulletin shows the Association does not claim the Edison Company secured a *decision* in the case. It states that a *decree* was secured. A decision is rendered where testimony or arguments are presented. A decree can be secured in the absence of either or both.

"TRUTH IS GREAT AND IT WILL PREVAIL."

This is the translation of a Latin inscription adorning the title page of a new trade paper which has shot like a rocket into view. If the projector of this new enterprise would practice what he pretends to preach, certain statements would not have appeared in his paper; moreover, the occasion would never have arisen for its appearance.

The editor thereof bases all his claims to recognition on his former editorial connection with the MOVING PICTURE WORLD. Is it through modesty or intentional oversight that he does not mention his former connection in a similar capacity with the *Magic Lantern Journal* of England and with the *Views and Films Index?* Credit to whom credit is due.

The WORLD has not yet published its "finale."

Another statement seen over the signature of the *News* editor, that he had the mailing list of the WORLD, requires verification.

The use of stereopticon pictures of biblical subjects and illustrated hymns, in a church at Pine Bluff, Ark., suggests the idea that the time may not be far distant when moving pictures will also be a feature at religious services.

HAS THE MOTION PICTURE BUSINESS COME TO STAY?

By WILLIAM M. HAMILTON.

This seems to me a very idle question for any person with an ounce of common sense to ask. In the first place what is the motion picture business but amusement and entertainment? Therefore, as long as the human race desires entertainment, just so long will they get it. The picture parlor of to-day is nothing more than a small theater, where, instead of the elaborate and costly stage settings that the big theater had to pay for before the advent of the motion pictures, we have it all on the film; and we can go further than the setting of a drama or comedy on the stage and bring in nature's own setting and background. This is something the big theater can never hope to do. Then, again, there is the instructive side of the business. This has not been developed and when the manufacturers realize what a great field there is in this branch we may have some real good subjects. I have it from good authority that the people abroad are just wild for views of this country. They, in this respect, are not far different from ourselves, as we also enjoy being taken to Cairo, Japan or Paris or to sit in open-mouthed wonder at the torrents of Victoria Falls. Then, again, the picture business is not different from any other so far as the rule of perfection goes. What I mean is that in five years' time we will look back and be astonished at the improvements all along the line that have taken place for the betterment of this baby industry. I have not the least doubt that in some places the business appears to be on the decline. But in most such cases it can be traced to mismanagement. The old rule of how to do a thing, when to do it and where to do it, applies to this business just the same as any other.

In answer to numerous inquiries the publishers desire to say that there is in stock a limited quantity of all back numbers of the World. These will be mailed for five cents each to old subscribers only, who desire special numbers, or new subscribers may date back their subscription to begin with any number.

Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

CHAPTER IX.—THE PICTURE.

The picture should appear on the curtain white and brilliant except for the natural shades of photography and it should be uniform in color—that is to say, no shadows, top, bottom or sides. Of course there are films which themselves, by reason of poor photography, show shadows and haze, still, as a general proposition, shadows are caused by the lamp not being in correct position in relation to the condensing lens; a picture that is yellow all over usually indicates (though not always) poor light. It is of prime importance that the operator bend his every endeavor to getting clear, white light on every portion of the picture, and, having succeeded in this, if his machine be in proper adjustment, there is little more he can do save grind out the right speed. But don't forget this: the really good operator—the one who really understands his business and wants to produce the best possible results, never takes his eye from the curtain from the time he starts until the tail piece comes into view, the rest being a mere matter of hearing, since to the practiced ear th least false note from either machine or lamp is instantly detected.

THE FILM.

There should be in every operating room a reel that has been selected because it is absolutely, or at least practically, well balanced and true. The spring clamp of this reel should be adjusted just right and the reel should never be allowed to leave the operating room. In adjusting the reel clamp-spring (spring that holds end of film) don't get it too tight or it will tear the film instead of letting the end slip out when the end is reached. When you receive a new reel at once unwind it into the film box or on the takeup as the case may be and, unless it be a brand new film, proceed as follows: Attach (if the film has none) a tail piece from 12 to 16 inches in length. Now, holding the edges of the film between thumb and finger with pressure enough to slightly cup it, rewind very slowly on your own reel, examining every mend, cutting out all bad ones, repairing all mis-frames and examining every patch carefully to see that it is tight. DON'T get in a hurry. Take your time and do this particular job *right* for if you are interested in giving a good show it will pay you to do it right. But it will, with an ordinary film, say 900 feet in length, take you half an hour and, if the film be in bad condition may take twice that or even three times. Still, it must be done and done well, but when you are through you will not have a mis-frame, no thick, stiff patches, to make the picture jump and no loose patches to pull apart and cause vexatious delays. The bad places in the track will be detected by the pressure of the fingers and if it is just a crack extending into one sprocket hole it may be carefully notched, but NEVER make a notch covering more than one hole. If the track break affects more than one hole cut it out and patch. If there be less than five feet of title attach a leader of blank film from 18 to 36 inches long, according to how much title there is. You should now be able to run the film for a week with no trouble at all. It is a place where an ounce of prevention is worth several car loads of cure. The motion picture film is so well known now that it is hardly necessary to say much in explanation of the film as a film. Still, for the benefit of beginners I will relate that the motion picture film is a strip of celluloid, especially made for the purpose, upon which has been deposited an emulsion

coating upon which has been made, by a special camera, sixteen photographs to the foot, and at the rate of about 1,060 pictures per minute. Now, as stated, there are sixteen separate photographs to each foot of film and as each of these pictures must stop dead still—*dead still,* mind you—without a particle of vibration, in front of the picture opening, and as the film, at ordinary speed, passes through the machine at the rate of 66 feet per minute, thus showing 1,056 pictures per minute, do you see why the film must be in perfect condition? Seventeen and one-half times a second this film must stop *dead still* and move to a new position. Do you expect a machine in poor condition or a film in poor condition to do this? Well, if you do, you are fully entitled to several more "expects," and it is therefore up to you to put the film in first class shape before you start to use it.

In threading always have the emulsion side of the film towards the light, else any printed matter will read backwards. The film is very inflammable, burning with intense heat and dense smoke and when in a loose pile in a film box is about six times more dangerous than a pile of oil-soaked shavings. With powerful light it is unsafe to let the film stop with the light on it for even one second and if three seconds will not set it ablaze your light is decidedly too weak. The term moving pictures means just what it says, in more ways than one, and it must be kept moving or the operator will move—and move quick. Never keep a film near the ceiling. Keep it near the floor when not in use and if in a moist place it is very much better. A box with a moisture mat wet with water and a little glycerine is much the best, though, of course, the film must not TOUCH the mat. Heat and dryness are two of the worst enemies the film has, rendering them dry and brittle. Old, dry films jump more than new for the reason that they have shrunk and their track-holes no longer fit the sprockets. There is no remedy for this kind of jumping, though it may be considerably helped by keeping the film for some time in a damp place.

SPEED.

There is no hard and fast rule that can be laid down governing speed, it depending largely on the subject. It may, however, be said that 70 feet per minute is about as fast as any film should be run under any circumstances with 45 as the limit the other way, this latter being available only with heavily colored films in which there are so fast moving figures. Slower than 40 feet would not be safe and with a very powerful light the writer would not like to risk even that speed. Dark or colored films may be run at much lower speed than may light ones since the flicker does not show in them nearly so much. In general the film should be run at the speed that will produce a minimum of flicker combined with *lifelike, natural motion of the figures,* the latter being of prime importance. In a scene in which a man jumps from a window, if the film be run too slow a ridiculous effect is produced, while, on the other hand, if the figure of a man walking is run at too high a speed an equally grotesque effect is produced. Watch the curtain closely and govern speed to suit the action in the picture. It is as likely as not that speed should be changed several times in different portions of the same film. It all depends on the density of the film and the action of the figures. With the Powers, Edison and most standard machines, one turn of the crank runs off exactly one foot of film, so that normal speed is about 66 turns of the crank per minute and by counting turns you know just how fast you are running.

(*To be continued.*)

Condensers and Carbons.

By HANS LEIGH.

How I Stopped Cracking Condensers.

During the first four months after opening my picture show my operator was not able to keep a whole condenser in his lamp house for an hour together. We were throwing a picture 12 feet 5 inches wide at a distance of 55 feet 9 inches, and we were advised by Bausch & Lomb to use a 6½-inch focus condensing lens behind and a 7½-inch in front. In five months we broke not much less than 40 condensers, and yet always had unsightly cracks on our disc. We tried everything that anybody suggested.

We sawed numerous nicks in our mount.

We ground the edges of our condensers to reduce their diameter.

We boiled condensers for days together.

We baked condensers on top of the lamp house.

We stopped all ventilation in the lamp house and operating room.

We threw open every possible hole which might increase ventilation.

We paid out all kinds of money for high-priced and low-priced condensers.

We bought annealed condensers, warranted not to break.

But the condensers of all kinds, and under all conditions, kept on breaking just the same. The only kind of luck we had was when a condenser would crack straight across, and then for a few days we would have only one straight line across the picture. When this was the case we shook hands all around and congratulated ourselves.

But most of the time our condensers looked as if they had been struck with a sledge hammer.

At last one day, when breakage had been very heavy, we found ourselves reduced to one whole lens of 6½-inch focus in front, and our back condenser was looking like a ham omelet.

"What d'you say if we try the thin one?" asked the operator.

The "thin one" was a hand-ground lens of 10-inch focus, which had been sent us by mistake.

"No chance," I said. "The picture would look like Sandy Hook in a heavy fog."

And I believed it, too, because I had heard and read so much about the relationship of the condensers to the objective.

Well, to make a long story short, the operator placed the 9½-inch condenser into the back of the mount, struck his light and projected just about as sharp a picture as we ever put on our screen, and that is no slouch of a picture—it is a picture that has since drawn many compliments from local and traveling operators, from representatives of various film houses and from the general public.

That was five months ago, and we have never broken a condenser since.

I have heard several theories. One is that a thin condenser will stand more heat than a thick one. Second, that the long focus enables the operator to draw his lamp further back from his condensers. Perhaps it is to this combination of conditions that the fact is due that we never have a condenser break now.

The Set of the Carbons.

In the matter of setting carbons we also get better results by breaking away from the books. We have a direct current of 110 volts, and we always set our carbons in line with each other, inclined backward about 30 degrees from the perpendicular, the top carbon a little behind the bottom carbon. Our light from this combination was always of a slightly thickish yellow tinge.

In making his experiments my operator inclined his carbons at opposite angles, as the books advise us to do with an alternating current, and the result was amazing. Instead of the comparatively thickish yellowish glare we got a brilliant transparent white light—the light we had always been trying for. We also found that a half-inch hard carbon in the lower jaw gave better results than two soft carbons of 5/8-inch diameter.

You must understand that our light obtained with the carbons in line was not by any means a bad light; but it lacked the brilliance and transparency of the light we now get.

Returning to condensers. I have heard and read a dozen times that condensers always break by reason of expanding in a tight mount. Now our condensers seldom broke during expansion. On the contrary, in nearly every case they snapped during contraction, usually two or three minutes after the current was off.

Also I would like to hear what the scientists have to say who talk so earnestly about relationship of the condensers to the objective. Will they kindly explain how a combination of 10-in. and 6½ condensing lenses can throw a good sharp picture through a 2½ objective—for that is the "phenomena" which occurs during every show in my house.

[The focal length of the condenser has no effect upon the sharpness of the picture; it does upon the illumination, the shorter the focus the more powerful the beam of light.—Ed.]

Twenty-five Amperes (Frozen) Sufficient For an Arc.

By M. M. Leichter.

Many operators of motion picture machines do not realize or understand what amount of current they are burning at eighteen amperes (separating) and twenty-five amperes (frozen), which is the standard scale of the New York Board of Fire Underwriters.

Very often you hear operators complaining that their arc is not getting enough pressure and they will cut out from their resistance so as to draw from thirty to forty amperes, thereby setting their electrodes a-spurring, which volatilizes from the intense heat. Although they obtain a brighter light, their resistance becomes a heated-red, which is only a waste of current and cause for trouble.

Now cut in your resistance until the coils are cool or throwing but little heat, have good contacts, solid, and you will find that the result will be that you get a bright light and draw less current.

Fusing is very important as a valve or safety guard to protect any overflow through the conductors. Never go over five per cent. over the amperage you require.

I lately visited a friend who is operating in one of the theaters along the Bowery and noticed the use of seventy-five amperes at the cut-out on the machine, fifty at the mains, and he only had a twenty-five ampere meter. He was in a very bad position and unprotected from what might result in an overflow and blow out at the meter, as his fusing was altogether too heavy for his conductors.

I would advise you all to protect yourselves from this kind of trouble by having your machine as lightly fused as possible. Then the next important factor is the setting of the electrodes so as to set the positive (the upper carbon) one-eighth of an inch in front of the negative (the lower carbon). On alternating current have them vertical, as then neither are perpetually positive or negative, as the current alternates in both.

It will be to your advantage if you follow this bit of advice and you will then assure yourself that twenty-five amperes is plenty for an arc and your light will be much brighter.

News and Notes.

PICKED UP AMONG THE SLIDE MAKERS.

The music publishers held a meeting last Monday and most of them agreed not to loan any more lantern slides to singers or theaters, but hereafter to charge $1.00 per week rental for a set of slides. This means that there will be fewer changes of song slides in the theaters and that singers will in the future buy their own slides from the makers or go without them. The rental bureaus will profit.

The Hitland Slide Company has been selling off its old slides for $3.00 per set. This is raising a rumpus with manufacturers who hold to the price in which there is a profit, as letters are pouring in to them from their patrons demanding a cut in the price because one establishment that has discontinued manufacturing has sold out its stock for a cut price.

The leading manufacturers of lantern slides for illustrated songs view with great satisfaction the action of the music publishers in refusing to loan any more slides, and of their turning the orders that come to them over to the slide makers. It means simply the restoration of reasonable prices again and that the slide maker with his increasing expenses for material—due to the photographic material trust—will be able to live instead of being compelled to slave for a pittance.

The music publisher is primarily to blame for the condition of the slide business. He argued that because he had to give his slides out to the singers free the slide maker ought to lower his price. This was false business ethics, but the slide makers did shave their prices when they found their business was going to cut-throat competitors, who, while they never did good work, are getting the work. Then the quality of the work began to come down, until to-day a man like John L. Stoddard would be insulted if you called much of the work turned out "lantern slides" in his presence. The first large manufacturer to cut the price of slides from 50 to 35 cents was Alfred Simpson. Immediately he was swamped with work and other makers had to meet his price to keep their trade until the price finally settled to $5 a set, leaving a very small margin of profit for good work. The sufferers have to a great extent in this business been the girls who color, as the price for labor has steadily declined as the music publishers howled for cheaper slides. If the slide makers can come together like the film renters have done it is possible that they could adopt measures that would be mutually beneficial.

The Film Service Association.

MANUFACTURERS' MEETING.

A New Selling Schedule and Other Changes Go Into Effect in June.

The film manufacturers operating under the Edison patent license held two important meetings at the Edison Manufacturing Company's headquarters at No. 10 Fifth avenue, New York City, on Wednesday and Thursday of the past week. It was decided to simplify the scale under which film subjects are sold by doing away with the perplexing sliding scale. It appears that under the new arrangement purchasers of film will be able to buy at practically the same prices prevailing under the existing schedule, and will be spared the prevailing expenditure of cash.

The new regulation will go into effect on June 1, 1908, with the expiration of the one that went into effect on March 1, last. The retail price of films is to remain at 12 cents per foot. The standing order price is to be 9 cents per foot, regardless of the number of films ordered. The purchaser who places a standing order for one film will get the same rate as the one who takes a dozen. All customers who faithfully comply with their agreement and keep up their standing order for the three months succeeding June 1, 1908, will be entitled to an additional rebate of ten per cent. at the expiration of that period.

It is stated that considerable business of a very important character was transacted during the two-day session that will not be made public at present. Many requests and suggestions from members of the Film Service Association were considered. In compliance with some of them, it was decided to allow standing orders to be cut down or withdrawn on fourteen days' notice. Heretofore thirty days' notice has been required. A concession was also made to film renters who maintain branches and who have been required to place a standing order for each branch with each manufacturer. These renters can now place one standing order with each manufacturer and have direct shipments made to his headquarters and branches. The only condition imposed is that the branches must be bona fide.

The meetings were the most important held since the convention held in Buffalo last February, and some very interesting developments are expected.

Film Manufacturers

MUST PAY ROYALTIES ON MOVING PICTURES.

They Are Theatrical Pantomimes and Come Under Copyright Laws, Says Judge Lacombe.—Decision Is of Wide Import to the Producers of Moving Picture Plays.

Judge Lacombe, sitting in the United States Circuit Court, has handed down a decision in which he declares that moving picture shows come within the copyright law, and that the exhibition of films of scenes from copyrighted plays or books are violations of copyright, in that they are pantomimes, and, therefore, theatrical productions.

The case was brought before the court on an action for damages and injunction brought by Harper & Brothers, Klaw & Erlanger, and Henry L. Wallace against the Kalem Company, manufacturers of moving picture films and machines, for reproducing certain scenes from "Ben Hur." The publishers own the copyright of Gen. Wallace's book, and Klaw & Erlanger hold the producing rights. Mr. Wallace is the son of the late author. Judge Lacombe granted the injunction after argument by David Gerber, of Dittenhoefer, Gerber & James, for the complainants, and Henry L. Cooper, of Kerr, Page & Cooper, for the defendants. In his decision the Judge says:

"The result obtained when the moving pictures are thrown upon the screen is within Daly vs. Webster, an infringement of various dramatic passages in complainants' copyrighted book and play. To this result, defendant, the Kalem Company, undoubtedly contributes. Indeed, it would seem that it is the most important contribution.'"

The case of Daly vs. Webster, to which Judge Lacombe refers, was an action brought some eight years ago by the late Augustin Daly to prevent the production of the railroad track rescue scene in William A. Brady's "After Dark," which he claimed was copied from the similar scene in his "Under the Gas Light." Judge Lacombe granted the injunction in this action, and it has served as a precedent.

Mr. Gerber argued that the representation of moving pictures of scenes from "Ben Hur" violates the clause of the copyright law which interdicts "printing, reprinting, copying, publicly performing, or representing" the copyrighted book or play. Mr. Cooper argued that a moving picture exhibition is not a dramatic performance in that no words are spoken, but Mr. Gerber placed stress on the addition of the words "or representing," arguing that if simply a true performance had beene meant in the law the words would not have been added. Judge Lacombe upheld him, declaring that the exhibitions are dramatic performances of the nature of pantomimes, in which there are no words spoken.

The decision will have a most important effect on the moving picture business all over the country, films of many popular plays being in circulation and others in course of preparation. Some of those which have already been exhibited are "The Merry Widow," "'Way Down East," "The Moonshiner's Daughter," "Dr. Jekyl and Mr. Hyde," "Monte Cristo," "Nellie, the Pretty Typewriter," "Kathleen Mavourneen," "William Tell," "The Shaughraun," and "Parsifal." Announcement was also made a short time ago that a Broadway theatrical firm was making preparation for the production of a repertoire of modern plays by means of moving pictures and phonograph attachment.

Down to the present moving picture concerns have never troubled themselves with royalties. Mr. Cooper said yesterday that he could not tell what course he would take now until he had conferred with his clients.—New York Times.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Little Easter Fairies" is an especially noteworthy attraction.

"The Dancing Nig" is one of the most humorous affairs ever produced in life-motion pictures.

"The Military Air Ship" is a very interesting animated picture.

"Michael Strogoff" is a picture of thrilling interest.

"The Squaw Man" is one of the best pictures of American life ever presented.

"Briarcliff Race" is one of the most realistic pictures of racing contests ever shown.

"The Robber's Sweetheart" is a thrilling dramatic production.

"Washington at Valley Forge" is an interesting picture that appeals to young and old alike.

"Experience of an Overcoat" is another excellent comedy.

"The Wonderful Lion Killer" is a sensational film showing remarkable courage.

"The Cider Industry" is a highly interesting and studious picture.

"The Enchanted Boots" is a mystic guessing picture.

"The Cowboy and the Schoolma'm" is a dramatic and sensational comedy.

"Hulda's Lovers" is so very funny that the people keep their seats for another laugh.

"Jealousy" is one of the best subjects in the picture line that has been presented for some time. It is full of interesting situations and tells a story which has a decided moral to it.

"James Boys in Missouri" is a thriller from beginning to end and cannot fail to please.

At the Globe to-day the magnificent picture entitled "Nero at the Burning of Rome" is one of the best attractions that this house has ever produced. It follows out the historical description in every respect and holds the audience breathless from start to finish.

Next week we will publish an article on "The Lecture," and in this connection will say that lecturettes are becoming very popular in many theaters as a variation from the illustrated song between the films. We understand that Williams, Brown & Earle make a specialty of furnishing sets of slides to those who can prepare original lectures, and they are also preparing travelogues and lecturettes which they will send out with special sets of slides.

* * * *

In commenting upon a cartoon issued by the National Film Company, of Detroit, a few weeks ago, we remarked that it showed a crowd of renters scrambling to get into the headquarters of the Independents. Our attention has been called to the fact that the crowd of little fellows are independent exchanges and not renters. See the point?

Send $2.00 for a Subscription to the Moving Picture World—the only independent newspaper in the trade.

Trade Notes

Twenty-five dollars per year is the license fee that went into effect on May 1 in Cohoes, N. Y.

The theater managers in Norfolk, Va., have induced the board of aldermen to reduce the taxation fee to $100 per year.

An inexperienced man at the machine caused a $250 loss to Dan Seybert, of Kankakee, Ill., last week. No excitement.

Chicago, Ill., April 29.—The Haymarket, the big West Side vaudeville house, will close next Sunday night, and as soon thereafter as possible moving picture shows will be given.

The idiocy of some people is sometimes brought home to them in a convincing manner. The proprietor of the Nippon Theater, in Sacramento, Cal., dropped a lighted candle among his stock of films. Result, $2,500 loss; no insurance.

York, Neb., May 1.—F. J. Grojean, proprietor of the "Jollo" moving picture show, left before his creditors had time to cash the checks he gave them. The total amount of indebtedness amounts to about $200.

The question of whether Oswego, N. Y., is to have moving picture shows on Sunday is to be decided by the appellate division, appeal having been taken in the case of W. A. Wesley against the city officials of Oswego. The moving picture shows on Sunday were recently closed by the city.

Marysville, Cal., April 23.—The Fire Wardens have notified the proprietors of the several moving picture shows in this city that they must proceed immediately to line the interior of the booths where the picture machines are kept with asbestos and must cover the outside of the booths with sheet iron.

The Airdome Theater, Columbus, Ind., T. D. Bayne, proprietor and manager, is one of the lately opened Western theaters which is strictly up-to-date. Mr. Bayne informs us that the crowds are coming his way. He is making a feature of the travelogue and varies his discourses on historical and geographical subjects with comic pictures.

Simon Alexander, proprietor of the Central Theater in Cambridge, gave one day's receipts to the Chelsea relief fund. Representatives of Cambridge newspapers sold tickets at the afternoon and evening performances and turned over the receipts to the Cambridge relief committee. This was a generous action as well as a good advertising stunt on the part of the theater owner.

While in the office of the Manhattan Film Exchange (Hart & Davis) the other day, we could not help noticing that a party was trying to induce them to purchase a set of song slides which he could not, or would not, prove clear title to. As remarked elsewhere in these columns, this is a practice of some singers, but we were glad to see that the manager of the concern, Mr. Purdy, refused to consider the proposition. By the way, the Manhattan Film Exchange is not a new concern, although not large advertisers, but they have the goods and their customers are steadily increasing.

We were present during a demonstration of the Auxetophone in the office of Miles Bros. the other day and were much impressed by the simple method for obtaining perfect synchronization between the projecting machine and the phonograph. The Auxetophone is a specially loud and clear type of phonograph which is placed near or behind the screen and renders grand opera while the operator throws on the screen the pictures of the singers taking part in the opera in a very lifelike and realistic manner. Italian operas may not be the most popular subjects for phonographic records, but in this case the vocalization was remarkably clear, and, together with the pictures on the screen, had a peculiar fascination.

The Helf & Hager Music Publishing Company, of 43 West Twenty-eighth street, recently sold a lot of old slides (broken sets filled in) to a Chicago film agency with branches in Salt Lake City, Utah; Memphis, Tenn.; Evansville, Ind., and Omaha, Neb., at $3.00 per set. The people of the West will now no doubt be regaled with illustrated songs the sets of which will contain a miscellaneous lot of junk from every slide shop in America. The firm who bought these slides has been complaining that its slide service was just self sustaining, and has been notifying the makers of original slides with letters that contained suggestions that unless they could come down to $3.50 per set and give free music they could cancel the subscription of that house. As near as we can find out every maker of original slides cancelled the subscription. This house is not the only one trying this ruse on the slide makers. It is reported that the Hitland Slide Company and the Helf & Hager slide establishment have discontinued the manufacture of lantern slides and from all accounts will not resume it. But they have raised trouble in the slide market by exciting the cupidity of certain film renters who use them to try and depress the price of the product of regular makers. Most of the junk slides sold to the Chicago film agency had been used but little except by singers paid a salary by the song publishers.

From our Paris Contemporary—"Filma."

Mr. Emile Pathe, of Pathe Freres, and Leon Gaumont, of Gaumont & Co., have been promoted knights of the Legion of Honor by the French government on account of their merits in the French industry.

The Italian firm of Carlo Rossi, in Turin, is in course of liquidation. Mr. Rossi is associated with the Society Italian Cines, in Rome, being one of the directors.—Filma.

A Russian talking machine firm has paid $27,000 for a couple of songs by the celebrated opera singer, Chaliapine.

The Italian firm, Sonzogno, in Milano, has entered a suit against Pathe Freres, in Paris, claiming that the famous film "Ali Baba" is a copy from their original subject.

A stock exchange of the Wall street type is organized in the Boulevard de Straubourg, Paris, France, with exclusive regard to the moving picture trade. Films are bought and sold by the "mile," according to the current value, and all kinds of stock in electric theaters, amusement halls, penny arcades, manufacturing plants, etc., brought on the market by the Parisian "cino—bulls and bears."

WASHINGTON, D. C., WANTS PICTURE MACHINES INCLOSED.

Fire Chief Belt has recommended to the Commissioners that moving picture machines used in the five-cent theaters and the regular theaters of the District, be inclosed in fireproof boxes.

NO MOVING PICTURE SHOW TAX IN PENNSYLVANIA.

According to an opinion just rendered by the Auditor General of the State, moving picture shows cannot be classed as an opera house or theater.

The opinion says that the act does not provide for the payment of a license by moving picture shows, as they can not be classed as an opera house or a theater. There was an act before the recent Legislature imposing a nominal fee upon all such places of amusement, but the act failed to pass, and the Auditor General says that he knows of no law imposing a license for State purposes on such exhibitions.

ST. LOUIS PICTURE SHOWS MAY USE TENTS.

St. Louis, Mo., April 29.—Building Commissioner Smith yesterday got an opinion from City Counselor Bates which was to the effect that the proprietors of moving picture shows may escape the new nickelodeon ordinance almost entirely by using tents. It was the opinion of Smith and License Collector Alt that tents were practically barred by the new ordinance, but the show men saw a loophole, and more than twenty of the one hundred in the city have applied for permits for tents. Smith says he thinks he will be able to bar tents from the fire district by interpreting the laws to make a tent a building.

SALOON MEN FIGHT SHOWS.

Tamaqua, Pa., April 27.—The saloon proprietors are now agitating against the moving picture shows. These attractions, the saloon men say, are taking the crowds from their places of business.

Throughout this section there is not a town having a population of over 3,000 that does not boast of at least two of these shows, while some have as high as four, this town being one of the latter class. All these shows are well patronized. Men and boys who would otherwise frequent the saloons go there, making the rounds of the shows each evening.

The saloons in some of the towns are endeavoring to have the shows taxed in the same manner as circuses and opera houses.

MOVING PICTURES WIN OUT.

Keith & Proctor's 125th Street House to Give Such Entertainments.

Another important surrender to the popularity of moving pictures was made last week when Keith & Proctor decided to devote their 125th street house in future to this class of entertainment. The change takes place on next Monday.

This leaves Keith & Proctor with only two houses—the Fifth Avenue and the Harlem Opera House—for straight vaudeville and stock dramatic performances. The promise is made that what has been lost by quantity in turning over the Fifty-eighth street and 125th street houses to motion pictures will be made up for in the quality of amusement to be furnished in the Fifth Avenue and the Harlem.

WASHINGTON OPERATORS APPLY FOR UNION CHARTER.

Spokane, Wash., April 27.—With the consent of the central labor body, the operators of moving picture machines in this city have applied for a charter from the stage employees' international, the moving picture men being formed as a branch of that organization, though separate from the local union of stage employees.

There are now enough operators of the picture machines in the city to hold a charter, and the application has already been made. It is expected that the charter will arrive in the city within the next two weeks, and the new local will at once be formed.

The taking out of the charter settles the dispute between the Empire Theater and the stage employees' union, the management of the theater having refused to force the moving picture man into the stage employees' union.

FIGHT PICTURES DO NOT GO IN SOME PLACES.

Boone, Iowa, April 26.—Mayor A. S. Farrow has set his foot down emphatically on the exhibition of prize-fight pictures in the city. Some time ago he had to warn the proprietor of the Scenic Theater, Mr. Kahn, not to attempt to do such a thing, as it was against the State law. The Scenic again advertised a series of prize-fight pictures, and Mayor Farrow got more than mad. He hastened to the playhouse shortly before the time for opening the show and notified those in charge that the pictures must not be placed on exhibition. The manager expostulated, but the mayor told him that he meant business—the prize-fight pictures must go back to the film houses where they originated.

The mayor then got busy and looked up the records of the license issued to the Scenic. This was found to be in arrears, and before any kind of moving pictures could be put on, the management had to hand over enough money to take out another license.

FIRE FAILS TO START PANIC.

Alton Theater Crowd Calmly Gazes on Spreading Flames.

Alton, Ill., April 29.—An audience which packed the Electric Theater, on Third and Market streets, last night, not only refused to become panic-stricken when a fire started in the house, but insisted on remaining and watching the flames as they lapped up the stage. The theater attaches and police had a hard time driving the spectators out to enable the firemen to operate.

About 500 persons were watching the moving pictures, when a film ignited in the machine and flames burst through the operating cage. Theodore Hamilton was singing "When the Sheep Are in the Fold," when Harry Adams, the operator, yelled to him that the cage was on fire and to warn the audience to flee.

Hamilton shouted the warning, but the people just stood up in their seats and gazed calmly at the spread of the flames. Adams attempted to throw the blazing reel out of the side door, and was burned on the right arm and hand.

When the firemen arrived they assisted the theater attaches in driving the crowd out of the building, which at that time was filled with smoke. There was a considerable property loss.

WHEN A SHOW IS NOT A THEATER.

Columbus, O., May 2.—Mayor Bond announced yesterday that he would not permit the High Street Theater to be open Sundays for an exhibition showing the progress of baseball games and for moving pictures, nor would he permit Keith's to open for moving pictures. Mayor Bond said that under the law, moving picture shows were not classed as theaters, and for this reason he would distinguish between the large playhouses and the smaller shows, which have been given permission to open for moving pictures only. The law provides that theaters shall not be open Sundays, and Mayor Bond held that this would prohibit moving pictures or performances of any kind, Sundays, at the large playhouses.

SAFETY DEVICES WORK TO PERFECTION.

Muncie, Ind., April 29.—At one of the local theaters last night the fire protection devices were unexpectedly tested and shown to be equal to the purpose for which they were recently ordered by the State factory inspectors. At the Theatorium, on South Walnut street, a spark from the carbons of the moving picture machine jumped and ignited the film, with the result that the film was destroyed. The automatic fire shutters over each opening worked as they had been planned and immediately when the fire broke out, the lids snapped down and the steel-lined room of the picture machines was cut off entirely from the rest of the theater. There was quite a crowd in the place at the time, but few were aware that there had been a fire. Miss Ingman, who was at the piano, knew that fire had started, but she kept at her post and continued to play the piano unil the last vestige of the blaze had been extinguished. The machines and films were damaged to the extent of $250.

NOTES FROM OHIO.

Fostoria.—Dr. Kiser is planning for a fine opening of the Pathe Theater.

Portsmouth.—The Howard Theater in Huntington has been sold to the Lexington Hippodrome Company, who will reopen the place.

Warren.—Col. D. S. Fisher, of the Theatorium has leased the Spill storeroom on Main street, and will convert it into a moving picture and vaudeville house.

Columbus.—Mayor Bond has issued an order permitting moving picture shows to reopen Sundays. The order was made with the understanding that shows of an educational character shall be given and that there shall be no vaudeville performances nor singing.

Ashland.—The Dreamland Theater is running a line of subjects that are drawing large crowds of Ashland people.

Cleveland, Ohio, April 26.—Moving pictures will replace musical comedy at the Lyceum this week. Following the move made by the managers of popular priced theaters in several cities throughout the country, the Lyceum Theater will inaugurate its Spring season to-morrow with a moving picture show, which will run continuously from 1 o'clock in the afternoon until 11 P. M.

SHOWS POPULAR IN MEXICO.

Monterey, April 22.—Moving picture shows are taking this city, as is evidenced by the fact that two more shows have opened up in expensive parlors, which makes a total of five running every night. All the shows now in operation appear to be doing a good business in spite of the general monetary depression.

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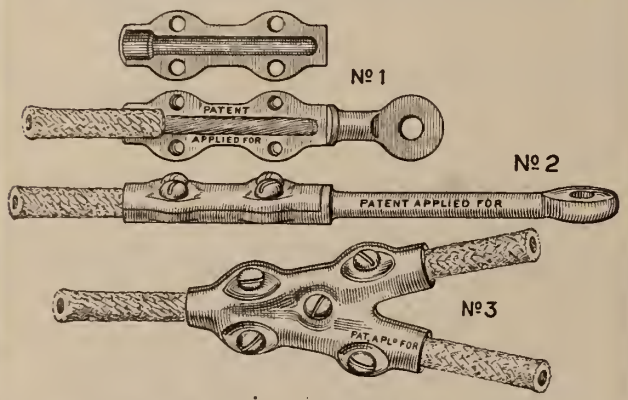
Robt. Webb Electric Co.

Manufacturers of Electric Wire Terminals and Connectors for all makes of Moving Picture Machines and Rheostats



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Wires wrapped around binding posts, twisted together or soldered, give endless trouble as the contacts become blackened, arcing, and eventually burning off, which will mar the success of any exhibition.

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No 3. Multiple connector for Rheostats, the only satisfactory way of connecting two Rheostats in Multiple. Price 50c each.

A simple, strong and durable connection, made of pure copper, always gets full strength of current by making perfect contact.

Sent anywhere with full instructions on receipt of price

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SPECIAL

To every theatre manager or operator sending me money order for $1.25 for one dozen bottles of my **SUPREAM** lantern slide colors I will give full and complete instructions for making my new fire-proof tinting slides. With these instructions and colors any one can make in a short time many beautiful tinting slides.

If you have not tried tinting your pictures in this way you have not made your show as good as you can.

Money refunded if outfit is not satisfactory.

THEO. A. HALLING

Manufacturing Chemist

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CORRESPONDENCE.

ANNOUNCEMENT.

1119 Ohio Building, Toledo, Ohio, April 30, 1908.

Editor Moving Picture World.

Dear Sir—We beg to inform you that the Pittsburg Calcium Light and Film Company have selected as their first big distributing depot the city of Toledo, Ohio, and are now ready to supply all comers with their premier high-class film service at the price they want to pay.

PITTSBURGH CALCIUM LIGHT AND FILM CO.

Pittsburg, Pa. Toledo, O. Rochester, N. Y. Des Moines, Ia.

TALE OF AN OPERATOR—ONE OF MANY SUCH.

May 1, 1908.

Editor Moving Picture World.

Dear Sir—I have been taking The Moving Picture World for six months and have been operating for three years, and have had all kinds of experience with different machines and rheostats. I have worked in various theaters in various States and each time was beaten out of a job by inexperienced operators. I am at present engaged in singing illustrated songs in a theater where I was also done out of my position as operator and electrician by a man who knew nothing about the business but who would work cheaper than I could. I wish that you would try and get the operators to get together and form a licensed union. Please publish this in your next issue. Yours truly, A. C. M.

THE HITLAND SLIDE COMPANY DISCONTINUES MAKING LANTERN SLIDES.

New York, May 5, 1908.

Editor Moving Picture World.

Dear Sir—The Hitland Slide Company has, through the decision of its proprietors, The Helf & Hager Music Company, come to the conclusion that the old adage: "Let the shoemaker stick to his last," is a true and trite one, and that their experiment in making lantern slides was only an illustration of the truth of that adage. Last Monday they discharged the last two employees left in their slide shop, stored the belongings in a closet under the stairway and locked the door. Common report on the street says that the cost of the experiment in excess of the actual value of the goods manufactured, which was not great either in quantity nor quality, runs up into the thousands. Their experience is only another illustration of what it costs to "butt in." Yours truly,

JOG ALONG.

A FEW SUGGESTIONS TO OPERATORS.

Orange, N. J., April 28, 1908.

Publishers, The Moving Picture World.

Gentlemen—We have your communication of the 25th inst., enclosing a letter from Mr. W. N. Owen, Conway, Ark.

Regarding his inquiry on condensers, the constant breakage is caused by the condenser glasses being exposed to drafts, and the consequent unequal contraction and expansion, especially if fitting too tight in the frames. All of our condensing lenses are made by the well-known firm, the Bausch & Lomb Optical Company. They are the best condensing lenses made and less breakage is experienced with them than with other makes of a cheaper grade on the market.

We cannot understand what adjustment is required in a stereopticon lens if it was a part of the original outfit or if it was purchased later to suit the motion picture lens. In other words, if an operator uses our No. 2 motion picture lens, he must necessarily use our No. 2 "A" stereopticon lens in order to have pictures from both lenses of the same size when projected at the same distance.

Regarding our revolving shutter, it is absolutely essential that the operator, when adjusting same, places his mechanism in a central position on the slide. That is, neither too far upward nor too far downward. The larger wing of the shutter should be so set that it covers entirely the opening in the picture gauge while the film is moving. This will tend to eliminate most of the flicker.

Regarding the piecing out of the shutter, we think this absolutely unnecessary. It, of course, may tend to eliminate

part of the flicker, but it also eliminates a more important item, and that is the amount of illumination given. The practice, therefore, should be discouraged of increasing the blades of the shutter.

Regarding information on the Film Service Association, we would suggest that you refer Mr. Owen to Mr. D. McDonald, 15 William street, New York City.

Yours very truly,
EDISON MANUFACTURING COMPANY.
A. T. Moore, Manager
Kinetograph Department

ILLICIT TRADING IN SONG SLIDES.

New York, May 5, 1908.

Editor Moving Picture World.

Dear Sir—The music publishers have issued a list of the singers who have borrowed slides from them during the past two years and not returned them. A party who saw the list informed the writer that it is a long one and contains the names of some men and women who are famous ballad singers. He said it was practically a black list (which, by the way, is forbidden by law, a severe penalty being attached to the issuing of a black list in this State) and warns the publishers against these parties. The simple fact that many publishers have been in the habit of leaving slides with a note to the singer in their dressing room at theaters is alone enough to condemn this list; and every publisher in New York who issued lantern slides has been guilty of this practice. Everyone of them have advertised also that they do not loan slides and only sell them for $5.00 per set, but that they will buy them back when the singer is through with them. How well this agreement has been kept many singers (who did not know the ropes well enough to get their slides for nothing) will testify to after singing a song for weeks and then having the publisher refuse to take them back.

The publishers complain that the singers sell the slides to dealers in lantern slides. The singers argue that when the publisher gives them a set of slides and they sing the song for several weeks they have paid for them and they can do as they please with them, as in any other way the advantage accrues entirely to the publisher. The matter of lending slides any way is a bad one. Any singer who earns his living singing is a poor "shack" if he cannot buy the tools of his craft, but the publisher is entirely to blame for the crooked business that has grown up with the loaning of lantern slides, and if any singer on that black list is more crooked than the publishers of popular music to whom it was sent the writer would like to make his acquaintance, as he would be a criminal curiosity.

If a singer does not return a set of slides the publisher loans him, it is only a "simple breach of trust" anyway, and the publisher has no more redress than he would have if he loaned a man $5.00 or anything else without security, for instance the taking a note from an irresponsible party without a good indorser. The publishers are to blame and if they will be straight themselves they will get fair treatment from the singers. We desire to warn them, too, that that black list may cause trouble for the man who compiled it and sent it out.

Yours truly,
A SINGER WHO PAYS FOR HIS SLIDES.

SOUND TALK FROM A GOOD OPERATOR.

Brainerd, Minn., April 25, 1908.

Editor Moving Picture World.

Dear Sir:—I am a reader and admirer of your paper, as I believe you are striving to advance the art and usefulness of moving pictures. I have been in the business since 1898, and during that time I have been up against several difficult problems, but I think that the business is now in serious danger, and something should be done to safeguard it.

I think that the Edison people have made a good step in the right direction when they made it a rule to return all film after it has been run for a certain time. Now I think that the F. S. A. should make another rule governing the class of operators that handle their films. It takes experience to produce a good picture, even with a good film. I am not a crank turner, neither do I claim to be the best operator in the world, although I have a situation and manage to hold it. But I shudder for the outlook by the growing tendency of the exhibitor to replace the man of experience with youths and crank turners. It is wrong in principle and an injustice to the public and a menace to the business in general.

I find in many reels that the film has been damaged by being burnt, scratched, torn or in some way damaged, and

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ECONOMIZER SAVES The Most

Saves 60 to 90% on M.P. Lamp Current Bill

It is recommended by everybody who has seen or used it

Mr. J. H. HALLBERG
30 Greenwich Avenue, City April 27th, 1908

Dear Sir:
The Economizer you put in at Haverill is giving excellent results. Mr. Owens, the manager of the house, thinks he can sell a good many Economizers in that section of the country. Why not arrange to give him the New England agency? Let me hear from you in reference to this.

Very truly yours,
ARCHIE L. SHEPARD

NO HEAT NO TROUBLE

Approved by N. Y. Board of Fire Underwriters
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J. H. HALLBERG
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Announcement Extraordinary!

We beg to inform you that

THE PITTSBURG CALCIUM LIGHT AND FILM CO.

have selected as their first big distributing depot the city of

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and are now ready to supply you with their premier high-class film service at the price you want to pay

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INDEPENDENT Film Service

Entirely Different from Your Neighbor

Don't run the same films as your competitors
TRY OUR

FEATURE FILMS, NEW SUBJECTS
PROMPT SERVICE

Twenty Reels of New Film per week

THIS WEEK'S FEATURE FILMS:

The Gambler's Wife

540 Feet

An exceedingly fine dramatic subject of great merit. A thrilling episode in the life of a gambler.

The Doctor's Dodge

250 Feet

A clean comedy subject well suited for any audience. Puts the laugh on the Doctor and his pills.

Our New Lantern Slide Service

50 Sets of beautiful colored lantern slides for rent. Beautiful scenery, roaring comics, statuary, arts, child life. Saves the expense of a singer. Used in 500 Nickelodions.

Rental $1 per week per set. Send for list

Why not start a Film Exchange? Splendid opportunities for enterprising men

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Licensee under the Biograph Patents
All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company

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Moving Picture Machine

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too often patched, and poorly patched. A patch means a jump in the picture on the screen, and this is the best way to make an audience tired instead of satisfied. If there is any way to prevent this it is in employing men that understand the business and know how to handle a film to preserve its usefulness and get the best results on the screen. I know that many good men are going idle rather than work for the wages that managers of small amusement places want to pay. If the managers could be made to understand the responsibility that rests on the shoulders of the operator they would not allow boys in the operating booth for any money. If the manager that is hampered by a poor operator would only try a good man once he would realize that the amount of worry that was lifted from his shoulders would make the services of the man cheap at twice that which he would have to pay him.

The American public want the best, and the house that puts up the best show will get the crowd. I do not want to boast, but I have had people come from places where they had seen the same picture that I was running and say that they saw things in that picture that they did not know were there before. "You must have a better grade of film." "How do you do it?" "It did not hurt my eyes to-night as it did before," and many such remarks. Perhaps it was the very same film, after several days of more hard usage, but I made good.

I do not write this in a boastful spirit, but because it is the echo of the tale that is told by many a good operaor that is now out of a position, and if you care to publish my remarks it may set some managers thinking, and eventually do some good to the business.

Nothing will turn the public against moving picture shows so much as to witness the wretchedly put-on pictures that some managers seem to be satisfied with. Anything to get the people's money. But the worm will turn.

Give the public always the best that is possible—let them see that you are trying to please them and they will stick to you. Exhibitors, film renters, manufacturers and operators, in fact all who are in any way interested in the business, should realize this and unite together to bring about a change for the better. As I said before, if the F. S. A. would make it a rule to only rent their films to concerns that employed an experienced and licensed operator it would be the best thing that ever happened for the business in general.

Yours for the betterment of the business,

R. F. A. SMITH,
Operator Bijou Theater.

AN EXHIBITOR AIRS HIS GRIEVANCES.

Clifton Forge, Va., May 1, 1908.

Editor Moving Picture World.

Dear Sir:—As I have watched the situation very closely since the Film Renters' Association organized, I am in a position to give the exhibitor a few facts. I have been conducting a moving picture show here in a small town of six thousand of the best people on earth. When I opened a year ago, I did business with the Cincinnati Film Exchange, 214 West Fifth street, Cincinnati, Ohio, and received from them three changes of films and three sets of song slides per week. I remained with them until the association organized. The Cincinnati people did not affiliate with the association, and I immediately quit business with them and went with an association branch, located in Memphis, Tenn. I considered this house A No. 1, and I believe to-day that if it were conducted as per wishes of the president that it would be among the best in the film business. At any rate, I wrote this firm that I was running three changes per week, and, of course, received the usual old gag—the manager wrote me that he would only send me A No. 1 stuff, one reel and one song at a shipment. He requested me to send him a list of all subjects and songs that I had run up until that date, which I did, with the assurance that he would send me no repeaters.

He sent my list back with the remark that he did not check it up, as I had run about everything on the calendar, but said that he had instructed his shipping clerk to ship me nothing but late stuff. In a few days there came a repeater, which I immedately returned to him, and also sent the list back again, requesting him to check it up and not send me any more repeaters, as I would positively not run them. He wrote that he was sorry it occurred, and assured me that there would be no more repeaters. In a week came another repeater, and as I was paying a week in advance, I immediately returned it C. O. D., $7.50, which amount they

justly owed me. The reel lies in the express office at Memphis yet, as the Exchange refuses to receive it, and they keep sending me a bill for five dollars a day, which I certainly will not pay. Meanwhile I wired an Independent concern to take up my service

I realize that I am only an exhibitor, and that any opinion I may express about the association will not have any weight in the settlement of this seemingly vexatious question of film rental. As to the Independent exchange with whom I now do business, I can say that I have never dealt with fairer men. It will take a good deal to make me believe that the association is trying to do the fair thing by the exhibitor. After the experience I have had it looks to me as if the fight between the association and the Independents is a sort of "fight dog, fight bear" affair, if we exhibitors are to believe what we are told by first one side and then the other. We will "be d——d if we do, and be d——d if we don't." So far as the association is concerned, it might as well to throw off its cloak of hyprocrisy and quit trying to make us exhibitors believe that it was organized out of the kindness of its heart for the sole benefit of the exhibitor. We all know that it is a trust, although it may be so skilfully organized as to evade the trust laws, but if any one is to be caught between the mill stones it will be the association members rather than the exhibitors, for the exhibitor is as necessary to the manufacturer as the manufacturer is to the exhibitor.

I certainly can not believe that the manufacturers will impose such hardships on the exhibitor as would tend to put him out of business. They will not "kill the goose that lays the golden egg." Until the time comes that the manufacturer, through the association, becomes oppressive, let us possess ourselves in peace, content to let the two factions fight it out among themselves. In the meantime I am sure that there will arise a strong organization of exhibitors for protection against all forms of oppression, whether from the film manufacturers or from fool legislation.

I am under the impression that if I still wish to remain in the business that I can successfully conduct it either with a liberal use of pictures, if the price permits, or with the very moderate use that oppressive prices may necessitate; if the latter emergency should arise. Who would suffer more than the manufacturers? Let us keep cool and prepare to meet the issue when it comes, and not weaken or become frightened at the shadow.

Respectfully,

C. H. LOWE,
Sec'y and Manager, Electric Theater Co.

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Film Review.

THE SCULPTOR'S NIGHTMARE (Biograph).—Most probable was the assumption of Shakespeare, "Imperial Cæsar, dead, and turned to clay, might stop a hole to keep the wind away;" but, with what scepticism would he received the assertion that a shapeless mass of clay could mould itself unaided into the living classic features of President Roosevelt. Nevertheless, such is a fact, as shown in this Biograph subject, which is most timely, the nation at present being agog as to the coming presidential possibilities.

A convention is held at the club, with a view to selecting a worthy successor to the present incumbent, and each delegate is steadfastly determined upon his own choice of nominee. The club-room is graced by a large bust of Roosevelt, and the idea is to replace it by the figure of the coming man. One member insists upon Hughes, another favors Taft, another Fairbanks, and so on, until the assembly is thrown into a tumult of dissension finally bolting, all of them, to have the bust made. Into the sculptor's atelier they hurst, each giving the amazed chiseler, who is at the time at work on a statue of Terpischore, an order for their choice of candidate, paying him in advance. On their departure the sculptor finds himself possessed of more money than he knows what to do with, so taking his model, who has in the melee hidden behind the screen, goes to a neighboring cafe to dine. Having an inordinate capacity for booze, he gets gloriously soused and winds up in the "cooler," whither he is dragged struggling by a couple of stalwart "Bobbies," and is thrown into a cell, where the iron bars prove a serious portcullis in the way of liberty. Throwing himself on the cot, he sleeps while the wine-induced perturbations conjure most weird hallucinations. Suddenly there appear three huge masses of clay which slowly and with invisible aid, form themselves into busts, of Taft, Fairbanks and Bryan. Then another mass appears and moulds itself into the G. O. P. elephant, then an animated "Teddy Bear," and finally into a speaking figure of Theodore Roosevelt, whose features relax into a smiling delivery of "De-light-ed." Possibly it might have been this that aroused the sculptor, for he awakes and finds "his pipe is out." It was but a dream. The film as a whole is the most mystifying ever produced, besides one of the most amusing. 679 feet.

BRIDAL COUPLE DODGING THE CAMERAS. (Edison.)

Here Comes the Bride.—Exterior of a fashionable church—Reporters arrive with cameras to take pictures of the beautiful American heiress and her titled husband, the Duke de Nonothing.

The Bridal Couple Appears.—Horrified at the cameras.

A Hurried Retreat.—They plan to evade the cameras—The carriage is ordered to meet them a few blocks away from the church.

The Bride Loses Her Duke.—While stealing out the back entrance of the church, the bride and groom are discovered by the reporters—They run down the street followed by the newspaper reporters and camera fiends—The bride leads—The duke follows and falls into an excavation in the street—The bride misses her duke but still hurries on followed by reporters—The poor disheveled duke climbs out of the hole only to find his bride far in the lead.

The Chase.—With her bridal robe all torn and soiled, the poor frightened bride is followed by reporters of every description, including some women society reporters. The Duke de Nonothing comes trailing behind—Down steps—Over fields—Through fences and over golf links—The duke endeavors to catch up. The bride is confronted by a high board fence—With no chance to turn back she climbs over the fence followed by her pursuers—Through the back yard and into the house, they tear through the janitor's apartments, startling them at their evening meal—Everything pushed aside in the chase—The bride reaches the waiting carriage—The disheveled duke fights his way through the crowd of reporters. At last reaches his fainting, weeping bride.

Together at Last.—After hard driving they leave the reporters behind and feel secure from the cameras. Suddenly the carriage window drops down, a camera is thrust in, a flash of light and their picture is taken after all.

Snapshots.—Various views show the ludicrous attitudes in which the morning papers pictured the beautiful American heiress and her husband, the Duke de Nonothing, while leaving the church after the ceremony. 785 feet.

HONOR LOST—EVERYTHING LOST (Great Northern Film Co.).—The old general has two sons, Gerhard, who is following the family tradition, as well as the inclination of his own heart and has become an officer, and Paul, who wants to reform the world and therefore always finds himself in the sharpest contest to his family, who is most conservative. In spite of all entreaties from his mother, his brother and his brother's intended, Paul is turned out from home.

One year later we find him in the surroundings fate has bestowed upon him. He is living in a wretched chamber with a woman who professes to have the same opinions and the same view of life, as he has himself. He has fallen deeper and deeper, and now he is quite unable to tear himself away from the demoniacal woman. In a fit of disgust with the life he is living, he talks about going back to home, but she succeeds in getting him so enraged, that he not only promises to remain where he is, but he even takes his father's picture, which has always been sacred to him, tramples it under his feet and spits on it.

One day Gerhard comes to see Paul, who is very ill. He is kneeling down by the rags, which are covering Paul's body and is trying to speak to him, but a torrent of the most violent abuse is the only answer he can get. On his way down stairs he is followed by the curses of his brother.

Paul dies in rags, and the woman swears to be his avenger. She goes to the office, where Gerhard is "aide de camp," and while alone for a moment, she steals some money from the regiment's safe. When the money is being missed, Gerhard falls into suspicion, and is arrested, and as the malicious woman testifies against him, he is sentenced to degradation.

The young gentleman is totally broken down: Honor lost—everything lost. His father the old high-principled general himself hands him a revolver. For the last time Gerhard is sitting at his writing table looking at the picture of his intended bride, he kisses it, lifts the revolver, which however just at the last moment is seized by his sweetheart, who has arrived in the nick of time. But all her endearing words cannot induce him to give up his intention. He will not and he cannot live dishonored.

The noble woman does not vacillate. At once she makes her choice. If he will not live with her, then she must die with him. Far away out where the water is deep, they choose their grave. Tied together with a rope they jump out into the waves, which close over the loving couple and hide them away at the bottom of the deep. 669 feet.

Kleine Optical Company issue:

THE BABY STRIKE (Rossi).—Length, 244 feet. While the nurse girls are being entertained by their policemen sweethearts the babies escape and go on a strike. After parading around they are finally captured by the nurses, who are frantic over the disappearance of their charges.

THE NEAR-SIGHTED HUNTER (Theophile Pathe).—Length, 517 feet. He is subjected to the pranks of practical jokers, and owing to his defective eyesight kills barnyard fowl, thinking they are game birds, and is compelled to assuage the irate farmers. He also accidentally shoots a load of birdshot into the back of another hunter.

MARVELOUS PACIFIER (Urban).—Length, 320 feet. The effects of a wonderful medicine upon the tempers of a quarrelsome couple and meddling parents-in-law, restoring love and affection in the household.

FORGOTTEN ONES (Rossi).—Length, 260 feet. Pathetic scenes of two little homeless boys, who freeze in the doorway of a church. The priest finds and takes them to his home, but is unable to revive them.

A MISTAKE IN THE DARK (Aquila).—Length, 334 feet. A young man calling upon a young lady who is seated on a sofa with her buxom aunt, who is plain featured. The electric lights go out and as the lady leaves the room in the dark the aunt takes her place. The young man seizes the opportunity to make love in the dark and makes an appointment, thinking it is his lady love. His disappointment is keen when the undesirable aunt turns up at the trysting place.

A PRIEST'S CONSCIENCE (Aquila).—Length, 734 feet. The priest's niece is deserted by her faithless sweetheart, and becomes insane. The lover devotes his attentions to another girl, and is killed by a jealous rival. The insane girl is arrested and charged with the crime. The guilty man is stricken with remorse and goes to confession. The priest is horrified, but cannot violate the sanctity of the confessional, to save his niece. A sensational scene in

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court follows, and the girl is found guilty. The real culprit writes a confession of the crime and destroys himself, and the girl is released.

THE ACCUSING VISION (Rossi).—Length, 824 feet. A man goes fishing and loses his hat in the stream. It is found by a tramp who holds up a farmer and robs him. In the struggle the farmer is killed. The tramp loses the hat, which the police find, and discovering the name of the fisherman on the band, arrest him, and he is tried and condemned. In fleeing, the tramp falls heavily and is severely injured. In his helpless condition he constantly sees visions of his crime. As he is about to die he confesses. The fisherman is released and rejoins his family in unbounded joy.

HARVESTING (Urban).—Length, 537 feet. Vivid, picturesque and eminently fascinating. A superb series of pictures giving close, clear, and exhilarating views of potato culture in Lincolnshire; ploughing, reaping and harvesting by traction and motor power, and many acres of land undergoing the process of tilling. Flocks of sheep, herds of cows and their calves, and other pastoral subjects are submitted, while the conversion of standing corn to milling flour in the space of fifteen minutes makes a beautiful and interesting scene.

KIDNAPPED BY GYPSIES (Urban).—Length 574 feet. A picturesque and touching drama, in which the principal characters are cleverly enacted by a little boy and girl. The kidnapping, the nomad life, the escape, the flight, and return of the children, are depicted in wonderful faithfulness of detail. Delightful scenery of woodland, sea and shore forms the setting, and many thrilling and pathetic incidents are presented in this superb series.

OYSTER FARMING (Urban).—Length 427 feet. A delightful series graphically illustrating a picturesque calling. Every process is included in this beautifully toned film, and a more interesting subject, or one of finer photographic quality, has never been produced.

THE RIVAL LOVERS (Urban).—Length 587 feet. An old-time romantic drama of intense interest. The costumes, scenery and characters of the period have been thoughtfully studied and faithfully reproduced, and this picturesque love story forms a most attractive series on novel lines.

POOR SCHOOLMISTRESS (Theophile Pathe).—Length 567 feet. The pathetic experiences of the subjects involved retain live interest throughout. The trials of a widow in taking care of her brood are depicted, many trying situations being overcome, and ending in a happy sequel.

MRS. STEBBINS' SUSPICIONS UNFOUNDED (Urban).—Length 227 feet. An amusing comedy. Mr. Stebbins is caught showing attentions to one of the servants. He is reprimanded by his wife. After he goes to work she finds a note on the floor and concludes to shadow her apparently unfaithful husband. Mr. Stebbins saunters down the street with two bags supported on his back. He scares away two girls from a park bench and seating himself between the two bags lights his pipe. After a peaceful smoke he dozes off to sleep with one arm around either bag. The girls, provoked at the rudeness of the man, vow vengeance. Accordingly they take their hats and coats and place them over the bags, giving the appearance of the man embracing a lady with either arm. Mrs. Stebbins, coming in quest of him, sees the sight, and rains a shower of blows upon him. The attack causes the dummies to become dismantled, and the woman, delighted to learn that her hubby is faithful, embraces him.

THE OUTCAST HEROINE (Urban).—Length 294 feet. A drama of intense human interest, unfolding a touching story of a poor starving girl, who returns good for evil by saving from being frozen to death a woman who had angrily refused her even a mouthful of bread.

BOGUS MAGIC POWDER (Urban).—Length 227 feet. A fakir breaks dishes and by sprinkling his powder upon the pieces restores them to their original condition. A gullible old gentleman purchases some of the powder and in attempting to imitate the feats of the fakir breaks all the dishes in his home before he realizes that he has been buncoed. Full of laughs.

TOMMY HAS THE SPLEEN (Lux).—Length 304 feet. Naughty doings of Tommy, who ends up a series of pranks by pulling his grandfather's wig off with a fish hook and line. In danger of being caught he hides the wig in the soup tureen on the table. Its discovery at dinner leads to Tommy's well-merited chastisement.

THE BARGEMAN'S SON (Lux).—Length 610 feet. Life on a barge, with water scenes. The river pirates storm the barge and loot it. They are discovered by the bargeman and a thrilling revolver battle ensues, in which the bargeman is severely wounded. The little boy comes up and thinking his father is dead takes a vow of vengeance. He trails the pirates to their lair and leads a detachment of soldiers to it. A running fight through the forest follows, and the thieves are disabled one by one till only the one who shot the bargeman is left. He is brought to bay at the water's edge and makes his last stand. The boy creeps up and shoots him. The last pictures show the bargeman in the bosom of his family recuperating from his injuries.

DREAMS AND REALITIES (Lux).—Length 307 feet. A young girl finds life with her staid parents irksome, and decides to see the world. She falls asleep on a bench in a park and dreams of her future life. In rapid review visions pass, showing herself in handsome gowns and indulging in a life of recklessness. Finally she sees the inevitable end and is in despair. She awakens at this point, and is overjoyed to find that it has been all a dream, and rushes home thoroughly content to follow the even tenor of home life.

COUNTRY ABOUT ROME (Urban).—Length 354 feet. An educational subject of value, depicting the magnificent scenery and places of interest about the grand Italian city, the habits and customs of the people, the handsome shepherd dogs guarding the flocks of sheep, the primitive methods of farming with oxen, stacking the hay, and touching simplicity of the people.

ENVIRONS OF NAPLES (Urban).—Length 240 feet. A picture unrivalled for the magnificence of the subjects presented, the imposing palaces, the ruins of castles centuries old, water and mountain scenes, with a panoramic view beyond description.

SICILY ILLUSTRATED (Ambrosio).—Length 774 feet. One of the finest panoramic subjects ever produced. The famed Sicilian views are awe-inspiring in their grandeur, the water pictures being of exceptional merit. Messina, Palermo, Grot. Cordari and Catania disclose scene after scene of unsurpassed beauty.

THE WAND HAS LOST ITS MAGIC (Theophile Pathe).—Length 217 feet. The experience of a boy who tries to imitate the tricks of a magician. He purchases a wand from the fakir and endeavors to fry eggs in his father's silk hat. Result, a well-thrashed boy.

THE BOXING ENGLISHMAN (Lux).—Length 130 feet. An athletic Englishman stops to light his pipe and his luggage is stolen. He pursues the thieves and a realistic encounter takes place in which the rogues are badly worsted.

MY CABBY WIFE (Urban).—Length 350 feet. The trials and tribulations of a faithless husband who accidentally engages a cab which his wife is driving. She conveys him to a secluded spot and after giving them a sound beating throws them back in the cab and drives to the police station. Boiling with anger she vents some of her spleen on a gendarme, and is herself arrested and her husband released.

GATHERING INDIAN FIGS (Ambrosio).—Length 194 feet. An interesting view of a fig plantation with the natives at work gathering the fruit. Just long enough to be interesting without monotony.

PEASANT'S DIFFICULTIES IN SOCIETY (Aquila).—Length 490 feet. An automobile breaks down and the peasant lends his assistance. Exceedingly grateful, the occupants invite him to their mansion. He arrays himself in ludicrous attire, and accompanied by his dog storms the palatial home. His ignorance of polite etiquette causes consternation, and after many amusing blunders he is driven from the house.

MANOEUVRES OF ARTILLERY (Ambrosio).—Length 490 feet. A military presentation without equal. A regiment of cavalry going through its manoeuvres at breakneck speed. Drawing the heavy cannon up and down mountain fastnesses, across streams and through rocky gorges, at full gallop. Firing the cannon. Every picture is full of intense action.

THE MEMORY OF HIS MOTHER (Gaumont).—Length 500 feet. The influence of a good mother is charmingly illustrated in this subject. The life of a youth is depicted from boyhood to manhood and as temptation arises the vision of his mother appears and restrains him.

THE SMOKELESS STOVE (Aquila).—Length 350 feet. The inventor of the smokeless stove invites friends to a banquet to celebrate the triumph. As the meal progresses the smokeless stove emits increasing volumes of dense smoke, finally driving the guests away.

EXCURSION TO MONTREAL (Ambrosio).—Length 340 feet. A trip through the metropolis of Canada. The palisades and public gardens are scenes of exceptional beauty.

INDISCREETNESS OF THE KINEMATOGRAPH (Theo. Pathe).—Length 397 feet. A most exceptional novelty. A marvel in a marvel. Two artists in the art of motography are seen to make exposures from a point of vantage. The development of the film and the projection are very concisely repeated. The subjects of the film secured are exceptionally good comedies and are reproduced with every possible detail. Certain to meet approval of the most fastidious.

THE TWO GUIDES (Gaumont).—Length 407 feet. Tragedy. A very touching drama in which the principal characters are two mountain guides. The hatred of the one results in the other being suspected of murder, but the wife of the guilty man causes release of the innocent and the apprehension of the guilty. Well dramatized and good detail.

BLOODLESS DUEL (Theo. Pathe).—Length 540 feet. Comedy. This subject abounds in exciting and mirth provoking situations. Two respected citizens find cause to adjudicate their differences on the field of honor. When the battle is to be fought one of the adversaries takes to his heels; both duelists are finally encountered in a refreshment garden where their difficulties are readily overcome.

THE GUILELESS COUNTRY LASSIE (Gaumont).—Length 487 feet. A sensational subject depicting the experience of a maid away from home. She arouses the jealousy of another woman who plots her disgrace, but the intervention of a little beggar secures her release and exoneration. Full of pathos. Excellent detail.

THE LOVER'S TRIBULATIONS (Gaumont).—Length 430 feet. A series of laughter compelling situations brought about by paternal objections to an otherwise promising match. "Love will find a way" and many ways are introduced in this series before the objections are overcome and the blessings secured.

THE AUTOMATIC LAUNDRY (Lubin).—This film shows the latest and greatest invention of the age. Al you have to do is to visit the new establishment and you come out with your laundry and clothes washed, ironed and fixed up like new. The proprietor takes off your clothes as by magic and throws them on you in the same way. A tramp who visits the establishment needs not only washing of his clothes but also a good washing himself, so the proprietor thinks. He therefore throws him in the compartment marked "Family Washing" after which the tramp comes out a perfect dude. 361 feet.

THE "MERRY WIDOW" HATS (Lubin).—Two young ladies having an appointment with their best fellows don their latest millinery creation, "The Merry Widow Hats." When the young men arrive and see the new headgear they lose their balance and tumble down the stairs. They go to a dance where the Merry Widow hats cause more trouble. They are ejected from a moving picture place where the Merry Widow hats obstruct the views, and cause a panic in the street cars. The Merry Widow hats do not appeal to father, who decides to supply hats of his own selection to the great consternation of the two young ladies. 566 feet.

THE CAUSE OF ALL THE TROUBLE (Lubin).—A wealthy young man bids his servants, Kitty and James, good-bye and starts for Europe to be absent one year. The two servants get married while he is away, and are blessed with a baby. Knowing the master's antipathy to married couples as servants they conceal their baby's presence very cleverly until one day his fiance and her mamma visit the house to see that it is kept in order.

The year having elapsed, the servants receive news that the master will be home in a few hours. How to hide the baby. He enters the house—is coming up the stairs—only one place to put the child—in the sideboard. After an exchange of greetings a lunch is ordered and his future wife and mamma arrive.

During the lunch the half smothered cries of the infant are heard, causing horrible suspicions against the young man and terror to James and Kitty. This caps the climax and mamma and daughter leave, convinced of his perfidy. Master is distracted. Kitty resolves to sneak out with the baby but is discovered. James and Kitty say baby belongs to master. In the tumult that follows James and Kitty sneak out the front door with baby in a cradle, but are landed by a policeman, who makes them take it back and demands an explanation. The truth now comes to light. Mamma and daughter ask forgiveness and Kitty and James and the innocent cause of the trouble are ordered to quit the place. 905 feet.

Pathe Freres issue 11 subjects:

THE BARGEE'S DAUGHTER.—A young and pretty girl, daughter of an old bargeman, has brought her father's lunch and is waiting for his belated return when she hears the old boat scrape on the shingles of the shore and rushes forward to meet the aged man. Arriving on the landing scene she is noticed by a nobleman whom the boatman has just rowed over from the other side; the traveler is so struck by the beauty and simplicity of the child that he resolves to kidnap this sweet female being and take her to his castle. This he soon puts into execution, and aided by two of his men takes the terrified girl unawares from in front of her modest home and bears her swiftly away. Crossing the public square, however, a soldier notices the retreating men and the struggling woman and giving chase attacks the villain, and is going to slay him when one of the kidnappers, coming to the rescue of his master, strikes the intruder in the back, felling him with one blow, and they are soon on their way again with their prey. A little boy, son of the old bargeman, follows the fugitives up to their hiding place and returning to his father at top speed finds the wounded soldier in the family hut, lamenting the poor old seaman's ill luck. The boy tells his story, and the soldier, aroused, they immediately follow the trail of the fugitives. On reaching the castle they approach with great caution, kill the advance guards of the kidnappers' den and, coming on to a big terrace, find the wicked nobleman alone.

A duel between the two rivals ensues and the criminal is killed. Snatching the key from the

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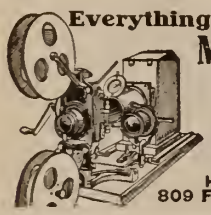
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dead man's hand, our two friends rush to the big iron gate of the girl's prison, which they soon succeed in opening and the overjoyed girl rushes into her father's arms, and after the first embrace goes quickly to her valiant knight, and resting her pretty head on his breast thanks him from the bottom of her heart, but in tones so low that her words do not reach us for publication. 574 feet.

THE TWO RIVALS.—Two noblemen are seen arriving at the estate of a powerful duke, and on being warmly greeted by the host, they both enter the reception room of the castle, where they are introduced to the duke's daughter.

They both fall in love with the heiress and pay her marked attention, but the girl soon makes her choice, and the rejected suitor now becomes a bitter enemy to the lovers. He follows the couple through the castle grounds, and seeing his rival pick a flower and offer it to the maid he rushes up, snatches it out of the lover's hand and crushes it under his foot. A duel ensues and the unlucky rival is again defeated. An appointment having been made by the two young people for the evening, they depart, and when dusk comes on the maid drops a rope through her window to enable her sweetheart to reach her apartment. Unluckily the rope falls outside the watchful rival's window, and he, understanding the whole plot, takes his sword and cuts the rope, and the lover falls unconscious to the street. Rushing out of the castle, the infuriated man is going to kill the prostrate youth when the duke, roused by the noise, appears and after killing the coward in a duel takes his future son-in-law to safety. 475 feet.

EACH IN HIS TURN.—Madame having bought a hat shows it to her better half before he departs for his office and the husband finding it ridiculously big gives the offended wife a piece of his mind and, having been badly treated for his temerity, leaves the house after having upbraided the maid before leaving.

The maid, not used to such treatment, goes to the valet who is very much in love with her and gives vent to her pent-up feelings. The valet, having weathered the storm, rushes to the kitchen and leaves the cook crying after a few minutes' conversation.

A messenger boy, a favorite of the cook, being unlucky enough to appear in the kitchen at that time is kicked out by the indignant chef and thus the house is upset from top to bottom—and all for a hat. The day, however, passes by and Mr. Husband, having had time to think over the painful situation of the morning resolves to make atonements for his daring act of expressing an opinion on female headgear and brings back a jewel to his still angry better half. The gift works miracles, for the lady, now happy once more, shakes hands with the maid, the maid goes and kisses the valet, the valet bestows one of his precious caresses on the cook who overwhelmed by such condescension on the part of so high a personage as Mr. Valet gives the little messenger boy a hearty dinner and thus is all again sunshine and happiness. 328 feet.

THE MAID'S LAST DAY.—Mrs. So-and-so having given her maid a week's notice, the latter is so furious that she plays all sorts of pranks on her master and mistress. When they take off the lid of the soup tureen they find rats in it, the joint disappears under a heap of pepper, then they are horrified by several live rats, which they find under the bedspread; and their faces become quite black with the ink that Mary has put in the wash basin when they want to have a wash; and when they go to the kitchen they find the crockery in bits all over the floor. Mary laughs outright, for she has had her revenge. 295 feet.

SPIRITUALISTIC SEANCE.—A young and pretty chambermaid deeply in love with an ugly dragoon is busily engaged entertaining her sweetheart in her mistress' parlor when, hearing her master and mistress returning, conceals her beloved in a big china closet in the sitting room. The proprietors of the premises enter shortly and have brought with them a renowned scientist who can apparently confer with spirits. He makes tables dance and rap for the astonished guests and, assuring them that he can compel spirits to obey and answer his commands, calls out in a loud voice, "Spirit if you hear me rap once . . . " Now the soldier in the cupboard hearing the request for a little noise profits by the opportunity to move into a more comfortable position in his place of concealment and vigorously raps three powerful blows on the door. The guests are terrified and astonished but not so much as our spiritualist who has never met with such success.

Pushing his experiments further our performer orders the spirit to appear before the assistants and to the horror of all out comes a huge big form from the china closet, whirls round the room once or twice and disappears through the door leaving the panic stricken guests sprawling on the floor. The soldier in the last scene is shown hugging his sweetheart to his breast and telling her amidst convulsions of laughter how he has impersonated a ghost and thus gained the door of the parlor unsuspected by her employers. 262 feet.

IN CHINA (HONG CHU FOU).—This film, representing the oldest and most renowned city of China, Hong Chu Fou, is a masterpiece of good photography. The spectator is thus enabled to live for a few moments the life of the sturdy and sober Chinamen, and the beautiful views of country and city which pass in rapid succession contribute considerably to making this film one of high interest. 442 feet.

FEMALE POLICE FORCE.—A female force having been recruited in the United States, the patrol ladies are seen attending to duty and starting off for their beat.

Now this institution has two advantages, first of all it gives the female sex something to do that is useful and secondly it gives poor henpecked husbands the opportunity of breathing now and then the beautiful air of liberty. So thinks Mr. Meekpunch, husband of the corporal of the female battalion, and as soon as his imposing wife has gone on duty he goes and meets his sweetheart who has made an appointment with him for that very afternoon. They are sitting on a bench very happy when one of the ladies of the force passing by recognizes in the lover a terribly dangerous burglar, for whom an order of arrest has been issued that very morning, and the officers have been provided with a picture of the criminal. To make sure of no possible error the policewoman has another look at the photo and finding that it is the very same face, decides to arrest him. But our man terrified at the idea his wife will recognize him at the police station rushes madly away and the female detective follows. He hurries to his house, enters his room and there to his horror finds a burglar busy stealing all his goods and chattels. He jumps on the thief and falls back nonplussed for the man before him is the image of himself. The police now dashing into the room find the two men grappling with each other and, noticing the likeness of the two, arrest them both, and reaching the police station the real thief is convicted, the innocent one having been recognized by his wife, the corporal of the force. 492 feet.

GENDARME'S HONOR.—A gendarme, going out to fulfill his daily duty, leaves his pretty daughter at home. As soon as he has departed the young girl receives a note from a young man who has noticed her pretty figure when passing her on the road. In the note he suggests a rendezvous and so words his letter that the young girl, trusting as young girls usually are, goes to the meeting place unsuspecting. There the love-smitten youth turns out to be a villain, for instead of giving her the promised information takes her in his arms to kiss her; a violent battle ensues and the girl is strangled by the infuriated and baffled suitor.

The murderer takes the body and throws it down a ravine, but home coming peasants detect the corpse and recognizing the gendarme's daughter bring her back to the guard's dwelling. The father, recognizing his beloved child, swears vengeance, and finding the fatal note in the girl's dress rushes to the murderer's home with a gang of peasants. Hearing noise the culprit runs away, with the peasants after him, and coming under the range of the hidden gendarme falls down riddled by bullets. The gendarme's daughter is thus avenged. 377 feet.

STUDENTS' JOKES.—These jolly fellows are having a good time on account of the rain, which pours down in torrents. With their umbrellas up they enter a coffee house, and after making one of the umbrellas drip into a glass while a customer has his head turned away they all go to the barber shop and water the floor with their dripping umbrellas, so much so that the barber sees everything swim about his shop, after which he is given a free bath, and his customers leave him with a broad grin on their faces. 246 feet.

HAUNTED CASTLE.—Having lost their way, two noblemen are seen resting under the ruins of an old castle, when all of a sudden among the crumbling walls an old witch appears, who on looking in their direction makes angry signs, as if she wanted to crush the intruders. No sooner has this horrible vision disappeared than the two knights are seen listening; they evidently hear sounds of distress, for they soon start up and rush to the ruins. One part of the old structure is still proudly setting on its foundations and the two heroes have some difficulty in breaking open the stout oak door. The noise awakens the occupant of the dungeon, who is seen peering viciously through a window, and when he perceives the intruders he gives a wild laugh and disappears among flames. The two soldiers go through many dark passages and into a huge banqueting hall, where they endeavor to find the unfortunate who emitted the despairing cries, when horrible ghosts make their appearance. The knights fight bravely with their swords but at every thrust of their weapons the forms disappear and they go sprawling on the floor. As they are going to leave discouraged the dwarf, first seen through the window, appears again, and laughing at their attempts shows them some horrible visions of death, warns them to depart before worse befalls them and vanishes in a cloud of smoke. They only leave the premises, however, after having been convinced by a beautiful woman, who appears as if by magic, that they can do no good in remaining. As they reach the porch the door slams to and again they hear heartrending cries for help. Furious at having been deceived, they enter through another door, but fall into a deep cave where ghosts, spirits and ferocious brutes reign supreme.

One of the two men is knocked down and the survivor, after fiercely fighting for his life, succeeds in clearing the cave of its monsters and is going to rest when through the thick rock he witneses what is going on in the castle. A beautiful woman is being insulted by the crippled imp, is compelled to drink out of his cup and forced to kiss his distorted and repulsive face. Then the imp asks for her hand but she rejects him and consequently is brutally beaten by the valet of the wretched wizard.

Not being able to stand such a sight any longer, our soldier brings his friend back to consciousness, tells him of his vision and they start their wild hunt for the victim. This time they are more successful, however, and coming on the unsuspecting criminal they soon have him speared to death. The young woman rushes to her rescuers, and the last scene of this mysterious film shows one of the warriors as the happy bridegroom of the rescued belle, while the other is seen flirting desperately with one of the most winning ladies of honor. 688 feet.

THE FALSE COIN.—In a garret a father is sending his little son out to buy some food for his bedridden mother. The grocer charges him with trying to pass a false coin in payment, and the poor workman is put into prison in spite of his denial. The boy, however, is confident that the false coin was not paid out by him, and his love for his parents urges him to seek the counterfeiter's den; he warns the police and the latter find the grocer at work among all the implements and tools necessary for coining false money. The rascal is put into prison, and his wife with him, whereas the father and the child go home after receiving the congratulations of the police inspector. 410 feet.

Williams, Brown & Earle issue:

PROFESSOR BOUNDER'S PILLS.—This film is an excellent subject, and shows the struggle of two college students in their efforts to get the necessary money to finish their college course. They at last decide to make a patent pill, good for all ills, and proceed to market it along the highways and byways, and find its selling a good success until the letters begin to pile in with great rapidity and they are enjoying the luxuries of life. The pills being made from ordinary clay, however, soon have a reaction, in which the victims of their compound pills take a leading part. The story is well carried out; the photography is fine and the ending is very appropriate. 380 feet.

LEAP YEAR, OR SHE WOULD BE WED.—The subject of this picture is taken from one of the comic cartoons in one of the leading daily papers, and shows the highly amusing and finally successful efforts of a young lady of rather uncertain age to take advantage of her leap year chances, and finally shows the wedding, amid showers of confetti and other things—principally other things. 345 feet.

THE INTERRUPTED BATH.—A house is offered for sale in a fashionable district of the city, with a sign, "Inquire Within." A lady and her family, consisting of a daughter and two sons, apply for the house and are told to go through. The next scene shows the proprietor getting ready for his bath and going into the bath room and closing the door. The house hunters proceed to the room just vacated and, after satisfying themselves to that etxent, look to the bath room, and the manoeuvres the proprietor goes through to get out of the bath room without being seen would be most amusing to any audience. There is nothing objectionable in this picture, but pure comedy. 175 feet.

THE GAMBLER'S WIFE.—The gambler's wife is of the dramatic order. The first scene shows us a gambling den, where two men sit playing. One of them is a sharper and succeeds in getting all the money from his companion. The ruined man goes home and steals his wife's necklace, upon which he succeeds in raising some money and with this he plays and wins back the money he has lost. When he gets home with this he finds his wife has left, and believing she has gone off with the villain, he gets out a revolver with the intention of revenging his wrongs. The wife returns disguised as the villain and discloses her identity as her husband is about to shoot. A little later the real villain arrives and after a severe struggle is overcome by the husband. The interest is well maintained through the many exciting scenes in which this subject abounds, and it should prove acceptable to a wide circle of showmen. 540 feet.

DOCTOR'S DODGE.—This is an extremely funny film in which the laugh is put on the doctor and his pills. It is a film that will be appreciated everywhere, and especially by those who dislike the doctor's nasty medicines. Every one who has had a bad cold or a sore throat will laugh at this picture. 256 feet.

TIT FOR TAT, or Outwitted by Wit (Vitagraph).—A long-haired, spectacled, ministerial individual, a sort of traveling artist and fakir combined, arrives at a Western ranch or mining town. The natives receive him in a very strenuous manner, shoot off his high hat, scaring him almost to death and making life miserable in general. One of the ring leaders, a black-browed, heavy-moustached Westerner, sets up a row of six bottles and breaks them in rapid succession with six shots from his revolver. He thereupon challenges the fakir to try it. He takes the gun, waves his arms around his head, scaring the natives by his careless manner, and fires the six shots without hitting a bottle. He then calls the crowd together, stands the ring leader a little apart from the rest, pulls out a sketch book and crayon and rapidly draws a good likeness of the cowboy. All hands stand around in wonder and praise his ability. The fakir strikes an attitude and asks the cowboy to draw a picture of him. This the joker is unable to do, but he places a cardboard at the opposite side of the room and with his gun outlines with the bullets a striking resemblance to the fakir. Then the professor calls all hands over to a table, takes three cups from the bar, also an orange. He does some stunts with them, making the orange appear and disappear at will. He then places the orange under the center cup and asks his audience which cup covers it. The Westerner steps up and touches the middle one. The fakir contradicts him in a very positive manner. The cowboy reiterates his decision, at which the professor pulls out his wallet and lays a substantial wager. Both men raise the bet until quite a pile is at stake. The tenderfoot then lifts the center cup. The orange is not there. He takes the money, slips the saloonkeeper a few bills, then in a whispered conversation suggests a joke on the cowboy joker. From one of his bags he takes out and sets a box camera in front of the bar, arranging the bystanders off to one side, the cowboy occupying a prominent place in front. The saloonkeeper and fakir run a hose from the faucet to the camera, bring the Westerner up directly in front, place him in a ridiculous pose, stand aside and turn on the water. In a moment the cowboy is soaked. The professor at this juncture makes a hurried escape. He rushes down to the railroad station, jumps aboard a train which is just pulling out, and is out of danger as the joker, dripping wet, rushes to the depot. From the rear car the fakir bows, waves his handkerchief and throws a kiss to the Westerner, who is beside himself with range. To further increase his wrath his companions give him the laugh, and our picture closes showing the joker kicking himself at being beaten at his own game. Length, 475 feet.

THE FLOWER GIRL (Vitagraph).—The picture opens with a very pretty but poorly dressed girl arranging flowers which she is to sell on the street. Then follows a view of her sweetheart, a manly newsboy disposing of his papers to the passersby. Lastly, a well-dressed but villainous individual leering at the people as he goes along. Our next scene shows the flower girl disposing of her

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goods on the street. Her lover, the newsboy, passes, greets her affectionately, talks for a few minutes, then goes his way. The dudish but rascally man comes along, pauses a moment, admires the girl, purchases a bouquet, and tries to flirt with her. She, however, pays no attention to his actions, and he passes on, looking back and smiling sarcastically. Having failed to make an impression on the girl by what he deems fair means, the villain determines to resort to force. Entering a saloon, he meets two disreputable looking tramps, to whom he pays money to carry out his scheme. They go out on the street, bargain with an equally villainous cabman, and all drive away. Their destination is the spot where the girl is disposing of her flowers. The thugs come upon her, throw a cloak over her head, hustle her into the cab and drive rapidly away. From a distance the newsboy lover has observed the abduction and hurries to the scene, but too late to be of any assistance. He follows as fast as possible and notices the house into which the girl has been forced. He walks up and down the street, trying to hit upon a plan to rescue his sweetheart. Upon arriving at the house the girl is pushed rapidly into a room by her abductors. The villain shortly enters and endeavors to make love to her. She indignantly repulses him and, laughing sardonically, he leaves the room. The girl looks around for some avenue of escape. The door is locked, the windows securely barred, and in utter despair she sits down and gives way to tears. During this time the newsboy has not been idle. He climbs to the roof of a house, locates the chimney of the building where the girl is confined, and crawls into it. Down below the girl is sobbing and crying. Suddenly a noise startles her, and almost immediately afterward her lover drops into the open fireplace. He embraces her protectingly, and promises to rescue her. A noise from outside is heard and the young man hacks into the fireplace as the villain enters. He again endeavors to force himself upon the helpless girl, laughs derisively at her utter helplessness and walks over toward the window. While his back is turned the brave newsboy sneaks out, opens the door, and, as the villain turns about, he falls him to the floor, and before he can regain his senses he is bound and gagged. Escape now seems sure, and they start down the stairs, only to be intercepted by the two toughs. A fierce struggle ensues. The two thugs overcome the newsboy and are fast choking him into insensibility when the girl grabs a bottle and cracks it over the head of one of the toughs, enabling her lover to dispose of the other adversary. The way is now clear and the lovers leave the house and proceed homeward. A tableau finish shows the flower girl surrounded by flowers, her newsboy lover with his arm around her placing a ring upon her finger. Length, 335 feet.

A MOTHER'S CRIME (Vitagraph).—A miserable, poorly furnished room, the kitchen serving as a bedroom, is the opening scene of this very touching and pathetic story. A sickly old woman, the mother, is working industriously making artificial flowers. Her daughter, a girl in her teens, is trying to read a book, but disease has played such sad havoc that even this is an arduous task. The doctor makes his daily visit and leaves a prescription for the girl. The mother searches for money to pay him, but none is to be found, and the physician leaves without it. The mother works diligently, packs up her flowers, and after kissing her child adieu goes out to deliver them. Arriving at the shop the boss examines the work and calls his foreman to pass upon it. She finds considerable fault and the proprietor refuses to pay for them. The old woman cries and begs him to be less severe, telling him of her sick girl at home and showing the prescription, which she cannot get unless she pays for it. After considerable argument he gives her part and the woman leaves for the drug store, where the medicine is procured; then she hurries home. The invalid rests more comfortable after the medicine has been administered. The mother takes up a paper and notices an advertisement calling for scrubwomen at an office building. This is indeed a godsend. She prepares to start at once for the building. Before she leaves, the landlord enters the room and demands his money. Having none, she asks for a little extension of time. This is refused her, and practically the last bit of bric-a-brac is taken to the pawnshop for money to satisfy his demands. At the office building the janitor engages the woman and assigns her work. She is not strong enough for such laborious work, and, weak from the lack of food, she soon succumbs. She falls in a faint on the floor; other scrubwomen rush in, lift her up and give her food. She has partially recovered and resumed her work as the janitor re-enters, finds fault and discharges her and rudely pushes her out of the place. Returning home, sick at heart, the widow finds her daughter much worse. The doctor enters and, although realizing there is no hope, gives another prescription. With no money for medicine or food, the mother is well-nigh frantic. Going out upon the street, she passes a store and is tempted to steal an article in the window. She takes it, pawns it for sufficient money to allay the present need. The theft has been seen by a clerk, and as she marches from a pawnshop he signals an officer, who takes her to the station house. There the woman relates her pitiful story, which is disbelieved by all except one gentleman, who offers to make restitution. He is advised to first investigate. The woman is allowed to return home with an officer, the kind-hearted gentleman following. Arriving there, the daughter is seen to be dying. The doctor is present and to him the situation is explained. He verifies the poor widow's story, and the officer and man, realizing that she has stolen to save her child, leave the room, after placing some money on the table. The doctor follows their good example, and leaves the poor widow endeavoring to comfort her dying child. A pathetic drama. Length, 447 feet.

SHE WANTED TO BE AN ACTRESS (Vitagraph).—In a yard of a country farm house a young girl is busily engaged sorting eggs for market. That her work is distasteful to her can readily be seen by the deliberate manner in which she goes about it. Now and then she stops, takes from her pocket a copy of a theatrical paper and gazes admiringly at the pictures of actresses displayed. Her father passes and scolds her for reading such rot. She hides the paper and resumes the work. A young farmhand, who is in love with the girl, comes along and to him the girl tells of her troubles. He offers his sympathy. She shows him the fine pictures in the paper and expresses her desire to become one of those "stage beauties." Their exchange of confidences is interrupted by the sudden appearance of the old farmer, who cuffs the boy's ears and sends him away, takes the paper from his daughter and sends her to her room. She drops into a chair, sobbing bitterly. This, however, lasts but a short time. Another paper is brought out. She gazes at the pictures with envy and, yielding at last to the temptation, takes a fancy costume from a suitcase and goes into the next room to dress. She returns, dressed in tights as a ballet girl; gazes first into a mirror, then at the picture in the paper, and is apparently satisfied with the comparison. She is determined to leave home and seek fame on the stage. She takes a few things in her grip, puts a skirt over her tights, throws a long cloak around her and departs. We follow her into town, where her strange get-up creates considerable merriment. She spies a photograph gallery, stops and admires the pictures, and determines to have her likeness made. Entering the gallery, she disrobes down to the tights before the photographer is aware of her presence. Looking at the sight before him, he is troubled to keep from laughing. He takes the picture, however, and the girl, now equipped for business, seeks the office of a theatrical manager. One is found; the girl tells him she wants to be an actress. He is staggered at first, but resolves to have some fun at her expense. Her photograph is shown, she removes the coat and skirt and stands in her ballet costume. He laughs at the horrible apparition and leaves the office for a moment. During his absence the girl wanders about, examining the different photographs arranged about; imitates the various poses taken by the actresses, and, in trying to dance, falls all over herself. The noise attracts the manager, who calls in several friends to watch the ambitious country lass. All laugh heartily at her vain endeavors and, while the merriment is at its height, the future "star's" (?) Pa and Ma arrive direct from the farm. They are mad and ashamed of their daughter in such a make-up and take her by the arm out of the office and leave for home. Back home, the farmer gives his daughter a good scolding, makes her remove the stage clothes and with these and the theatrical papers and pictures he makes a bonfire. The girl is last seen coming out in her simple farmer dress, with milkpail and stool in hand, back to her regular duties. She is mad all over and bitterly condemns her parents for losing to the world a sure enough "star." Length, 360 feet.

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Editorial.

The Successful Exhibitor.

Among the news of the week we gather that several shows throughout the country have been compelled to close on account of lack of patronage. In some cases competition is given as the reason, especially where the peculiarities of the service or bad management accounts for similar subjects being shown during one week in two theatres on the same block. Certain managers have complained that there is not sufficient variety in the film subjects or not enough snap in them to hold the interest of the people. We do not agree with this explanation and are still inclined to the belief that incompetent management, bad judgment in choice of location, or poor taste in the selection of subjects are the only reasons why any theatre should be compelled to close.

We have taken the time to visit many theatres in this and other cities so as to be able to form a just opinion of the situation, and, if possible, offer some suggestions to exhibitors. We find that public demand for this class of entertainment is on the increase, rather than on the wane, but the public will not continue paying its money to be fooled. The manager who puts on the best show will draw the crowd, of course; but, to hold their patronage, he must use his own brains as well. It is not enough to rent a few reels of film each week and leave his place in the hands of a ticket-taker, operator and usher and come around occasionally himself to carry away the receipts. He must plan and execute. The successful show manager is always on the lookout for new ideas and schemes that will attract and please the public. Many have taken up this business thinking that it is an automatic coin-getting project which does not require attention. Those are the ones that fail.

"PROPS" AS A FEATURE.

In several theatres we have noted that the intelligent use of "props" materially adds to the attraction of a poor film subject, while there are none, however good, that can not be made more attractive by the "man behind the screen." It is only necessary to mention the large and appreciative audiences such men as Lyman H. Howe draws, to substantiate this. His success is largely due to his well trained assistants who render the dialogue behind the screen, but no less so to the fact that his large experience has taught him what kind of pictures the public care to see.

PICTURES THAT TALK.

When the Park Theatre, in Brooklyn, was given over to motion pictures a few weeks ago, the management wisely decided on this added feature, and, to their credit, we must say that the effect is well carried out. It is a common remark among the audience that "it is as good as a real play." The dialogue helps the less intelligent to fully understand the plot, for, no matter how skilfully worked out, there are always passages which require something more than mere pantomime to fully explain the situation.

Satisfy your patrons and they will come again. Make them feel that you are giving them the best show you know how and that you hope to see them often. There is one theatre on a busy thoroughfare in this city where we frequently go just to see how poor a show can be put on. Here, of course, the proprietor depends upon transient trade which he gets by the aid of a leather-lunged barker and a phonograph which grinds out the same old song without intermission. The pictures are as unsteady as a defective machine can make them, and the rate at which the films are run makes the movements of the actors ridiculous. It is this kind of places that fail, and, moreover, they do more than anything else to make the public lose interest in this class of entertainment.

This is an age of education. There are no doubt intelligent people among your audiences and they want to be educated as well as amused. The show which leaves the best impression, that will make the patron feel that his time has not been wasted is the one which runs an educational subject at each show. Not all comedy—and, very rarely, tragedy.

This leads us to the feature of

THE ILLUSTRATED LECTURE.

Lecturettes, or "travelogues" as they are sometimes called, given between the reels, are now a feature in many successful theatres. Keith's theatres often announce them as headliners, and what Keith adopts is a safe rule for less experienced managers to follow. At Keith's 14th Street theatre, the other evening, we were only able to get a box seat. Every other seat in the house was filled and standing room besides. The lecture subject was "China." It was brief and to the point, well illustrated by some very interesting slides and received the applause of the audience. This, with two reels and a song (by a good singer) illustrated by the original slides of a good maker was a program well calculated to bring the same people back on another evening.

For nickel theatres, where the management cannot afford a two-reel show, the "travelogue" feature recommends itself. Sets of slides, with brief lectures, are now obtainable on rental and at very low rates. The services of a lecturer or reader may be beyond the means of some, but it is a poor ensemble if there is not some attache of the show that is qualified to intelligently read the lecture while the slides are being shown. In college towns, it should be easy to get some student who is working his way through college, who would be glad of the opportunity to earn an honest dollar and at the same time exercise his elocutionary powers.

Managers and proprietors, you who complain of waning patronage, get wise to the situation. Adopt such simple methods as the above to make the public feel that taking their money is not your sole aim. Do not tell us that you have to close because the public is losing interest in motion picture shows, for we will not believe you.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER X.

Threading the Machine—The Loop.

As a general proposition all machines thread alike—that is to say, all standard machines. The only thing to watch closely in threading is that the sprocket wheel teeth, or fingers, if finger-feed is used, fit properly in the track holes and that the film is under both the tension springs. The upper loop you are not likely to get too short and if you get it too long there is no particular damage done provided it is not long enough to drop down int the light. But this does not mean that there is not a proper length or that you should not have it that length, and a good rule for the beginner is to open the gate and stretch the film down tight across the picture opening from the upper sprocket; then slip the film up the width of three pictures and thread. You now have just three times the really necessary loop which will be about right, though the width of two pictures will also do very nicely.

If you are using the takeup (as everyone should) there will be a lower loop, but, inasmuch as this fits into a recess in the machine, you cannot well get it wrong. The rule is this: A loop, upper and lower, *must* be more than the width of one picture. That is to say, the width of one picture is the actual movement of the film, but it is not exactly the thing to run with just the barely necessary loop and you run a certain chance of wishing you had not if you try it. Threading is done as follows: Meaning by "front" the lens end of the machine, bring the film from upper reel down in front of the upper sprocket, under it and up between it and its idler (miscalled "tension roller," because it has nothing to do with the tension), then, with open gate, down across the aperture plate (picture opening), leaving slack for upper loop, and between the lower (intermittent) sprocket and its idler, the latter as well as the upper one being, of course, closed down on the film. Now close the gate, being certain that the film is under both tension springs. Next we form the lower loop and pass the film between the takeup sprocket and its idler (or this may be done before closing gate) and carry end to reel of takeup where it is secured by the spring clip. When through give the machine a half turn to see that all is right. Always do this, no matter how expert you may be. With a finger-feed machine the process is the same except you, of course, fit the fingers into the track holes instead of the lower sprocket teeth. *Don't* almost close the gate and then pull the film to one side to get it between the gate idlers or you may find you have it under only one tension spring, in which case you will have to stop.

Starting the Machine.

Always start the machine slowly. A little practice will enable you to center your light pretty nearly right before starting, but still it won't likely be exactly where you want it. This is wwhere the blank leader comes in handy, since it allows you to get your light just right before the title comes on, thus leaving you with good light free to attend to the frameup the instant the title appears. This is of the utmost importance if the title be a short one, as is frequently the case. It is attention to little details like this that distinguishes the really good operator from the poor one. Again I repeat: always start the machine slowly, thus gaining time to get everything just right when the picture appears on the curtain.

Mending the Film.

Mending the film is a simple operation, but one that must be done just right. A wrongly made or poorly made mend invariably causes trouble. Film cement may be had of any dealer in supplies at 25 cents per bottle. A good plan is to get a very small artist's brush (cost 10 cents), one of the long-handled variety, and insert it in the bottle *through the cork*, being careful to shove handle through cork tightly, as film cement evaporates rapidly if exposed to air. Always keep cement tightly corked. Cut one end of film where it is to be joined, exactly on the line between two pictures, and the other end, so that there will be a stub about one-eighth to three-sixteenths inch long beyond the last whole picture. Moisten this stub with tongue and with knife blade scrape photo emulsion off *clean*. Be sure to get it perfectly clean, as cement won't stick to emulsion. Now lightly scrape *back* of other end to remove all dirt or grease. Next, either with brush or by scraping from cork of bottle, apply cement to the stub where it was scraped. Apply cement liberally. Too much is better than not enough. Now *move fast* and join the two ends (being certain that the emulsion sides of both ends are on the same side), so that the stub end is just covered by other end, *matching track holes perfectly*. This latter is very important, since they are your guide, and if they don't exactly match your mend will be crooked. The best way is to match holes on one side, grasping over holes with thumb and finger, then match other side and press whole joint together firmly, rubbing between thumb and finger. Hold tight for ten seconds and the joint is done. If these directions are faithfully followed, the joint will be perfect and in running it through no frameup will be required.

(*To be continued.*)

Contact Slides Always Imperfect.

No man ever made a perfect lantern slide by contact. That is the amateur's and the slide copyist's method. The reason why it is impossible to make a perfect slide by contact is, there was never a sheet of glass made that was perfectly plane unless it was ground so. Consequently there never was two lantern slides coated with an emulsion that came into perfect contact when laid together; and there never was a slide made by contact that was not "wooly" somewhere over its surface. Likewise every pin hole in the negative, though too small for the human eye to detect, will show up with alarming distinctness on the screen in black spots. A practical slide maker can tell a contact slide the minute he looks at it, and although it looks good in the hand it will show its inferiority the minute it goes on the screen. The only man in the United States who makes lantern slides on ground or polished surface plate glass is Caspar W. Briggs, of Philadelphia, and that is the reason why his biblical and historical slides command a price of $1.50 per slide when others get less than half that price. It is Briggs' work that made the reputation of the house of McAllister, and everything Briggs makes is made in the camera.

Next week the popular lecturer, Burton H. Allbee, will tell how to deliver a lecture.

Send $2.00 for a Subscription to the Moving Picture World—the only Independent newspaper in the trade.

NICKELODEON VERSUS SALOON.

The Moving Picture Theater a New Power on the Side of the Settlement Worker.

A South Boston correspondent sends the Boston Transcript a communication in which he points out that the moving picture show is serving as a powerful competitor of the saloon. With the coming of this cheap and yet elevating form of entertainment, he declares, there has been a noticeable decrease in the patronage of that decaying institution, the saloon. The nickelodeon is a strong force for temperance reform. He writes:

"A noticeable fact about this kind of amusement was that it created no opposition from the Church, the Watch and Ward, or the guardians of morality in general, at least not until it had made a profound impression. Any one wishing to investigate will find on the main street in the poorer section of each city, where the bar-room once held sway, the moving picture hall wide open. People who have never seen a play have been educated through this agency. Men whose only form of amusement had been to visit the bar-room and smoke a pipe over a glass of beer have begun to realize that there are other forms of entertainment. Women whose only pleasure was to sit on the doorstep and watch the teams go by have been brought in touch with real life. Children are becoming thinkers through its instruction. The peasantry of all countries, throughout these slum settlements, are brought in touch with scenes from their own country. Those whose education is limited, and whose faculties of understanding have never been developed, unconsciously find in the moving pictures that which they have been yearning for, and which for the time being, at least, takes them away from their narrow environment. This form of amusement has made it possible for higher and more elevating education to appear. It has lifted the people out of their ignorance, and placed them on a plane sufficiently adaptable to the modern drama. And should the moving picture show pass away, or change to something else, the demand will be in the direction of progress."

This is interesting, if true; and if true, it is important. The Transcript can see no reason for questioning the theory. It seems altogether reasonable that the rise of this new form of amusement must have diminished the saloon habit.

The cheap amusement problem has recently been studied in all its aspects by a committee of the Woman's Municipal League and the People's Institute of New York City. A striking revolution has taken place in this field. The old-fashioned melodrama has been largely crowded out by the cheap vaudeville and the moving picture shows. Of the two latter, the nickelodeon is expanding with the greater rapidity. Within a few years the number of moving picture shows in New York has increased from nothing to over six hundred. These shows entertain from three to four hundred thousand people daily and between seventy-five and one hundred thousand children. The nickelodeon is now the core of the cheap amusement problem. Its nearest competitor, the penny arcade, is being driven from the field, having already worn out its public. This is distinctly the day of the nickelodeon.

The ascendency of the nickelodeon is a matter for congratulation. It is far superior in its educational and constructive influence to the forms of amusement which it is displacing. At first it was undeniably bad—a carnival of vulgarity, violence and vice. But while it has been making good it has also been getting good. The New York committee now gives it a clean bill of health. A visit to more than two hundred nickelodeons failed to detect one indecent or immoral feature of any sort. Its patrons, moreover, see something of history and travel, of industry and commerce, of good comedy and real drama.

The nickelodeon has discovered a new amusement seeking public, to whom the melodrama, the vaudeville, and the arcade made no effective appeal. It has attracted family patronage. This is the secret of its enormous success. It is a neighborhood institution, offering to the entire family an evening of the most varied interest. "Right here," declares the field investigator of the New York Committee on Settlement Work, "is found the most significant aspect of the present amusement situation. All the settlements and churches combined do not reach daily a tithe of the simple and impressionable folk that the nickelodeons reach and vitally impress every day. Here is a new social force, perhaps the beginning of a true theater of the people, and an instrument whose power can only be realized when social workers begin to use it."

The vogue of the nickelodeon shows the vast possibilities of educational and constructive work in the field of cheap amusements. Here is a most attractive opening for "investment philanthropy." Recognizing this opportunity, the New York committee will probably experiment with model nickelodeons, with the object of forcing up the standard of entertainment through direct competition, determining whether an unprecedentedly high class of performance can be made to pay, and perhaps, in the event of success, of founding a people's theater.

PICTURE SHOWS POPULAR IN THE "HUB."

A lady correspondent of the Boston Journal finds that the picture theaters in the city of culture are equally popular with rich and poor, and draw their support from both sexes and all ages and nationalities. Her remarks are as follows:

Have you contracted the moving picture show habit yet? Most of the folks I know have, though for some reason they one and all seem loath to acknowledge the fact. Perhaps it is because it seems a childish pastime and not just the form of amusement one would expect worldly men and women to patronize to any extent. The man or woman who occupies a desk at your elbow may be a regular attendant upon these instructive and wholly entertaining little picture performances of an hour's duration. You will not know it unless by chance you happen to see him or her buying an admission at the window, or after groping your way to a seat in the dark find one or the other filling the chair at your side.

Visiting the little theaters that offer an attractive assortment of pictures has long been a custom of mine, though curiously enough I have not confided my liking for this sort of thing to even my intimate friends. In the past I have paid my admission, and slipping into a seat, watched whatever the screen had to offer. Yesterday afternoon, quite by accident, I learned that a congenial friend of mine had the same interest in these fascinating views of foreign shores, of mirth-provoking happenings and of events in the news which form the basis of the entertainment, so we made an appointment to attend one.

While waiting the young lady's arrival, I lingered in the entrance and for the brief space of ten minutes was absorbed in watching the manner of men and women who singly and in groups approached the box office and paid their admittance fee of a dime. All kinds were represented in the steady throng that sought an entrance. The first man who held my attention looked as though he might be a bank official or broker. He had that cast-iron, blank expression that attaches itself to men who constantly handle money or constantly think about it in the day's work. The next were a family party of three—father, mother and a two-year-old child.

Then came a woman who looked as though she might be employed in one of the great department stores. She was followed by another group of three, all women, winding up an afternoon's shopping in town with a few moments' recreation before returning to their homes to preside over their own supper tables and afterward put the babies to bed.

Next came two men whom I know by sight and reputation. They are partners in a flourishing business in the down-town section. I caught sight of a doctor next, whose name proclaims him prominent in his realm of endeavor, and then of a man of whom I have bought steaks and chops and other good things for several years. Beside those whom I recognized or had some inkling of their object in life, there were twenty others as interesting and as different in appearance as those I have described.

I was about to give my friend up and venture in alone when another figure loomed before me which made me feel quite conscious. It was that of a woman friend of mine who seemed to shrink within herself when she saw me. She felt as I felt no doubt—like a child caught at the jampot. We smilingly exchanged greetings, she murmured something about "enjoying them so much," to which I promptly responded, "So do I." The friend whom I had been expecting pushed me through the door, brandishing the tickets as she did so, and we gave ourselves up to the enjoyment of an entertainment that appeals to all sorts, rich and poor, intelligent and unintelligent, which is instructive and helpful as well as amusing.

HOW MOVING PICTURES ARE MADE.

A Chicago Newspaper Man Gets a Peep Inside the Selig Studio.

Have you a deadly enemy that you wish "removed"? Entice him out to Western avenue, where more murders are committed per second and more kidnapings to the square yard than in any other place in the country.

In this bloody inclosure men are cast from cliffs, kicked off bridges, and hit over the head with bottles, beer kegs and table legs with such frequency that the frequent passer-by doesn't even turn his head. Mothers weep for their kidnaped children, hard-working fathers search up and down the world looking for the wrecker of their homes—generally finding him within forty feet of where the search started—and the smooth city chap makes way with the honest farmers' millions in bonds without the copper on the beat becoming excited or being reprimanded for negligence.

Murders of all sorts are so common that cases have been known where the same man has been murdered six different times on six successive days. This down-trodden and much plotted against victim who has been killed in various cruel and bloodthirsty ways doesn't even protest against his treatment; in fact, he seems to enjoy it, and cheerfully presents himself each morning, although he knows well that before the end of the fatal day he will be "cut off in the prime of life" or "murdered in cold blood," as the case may be. Yet the hard-hearted neighbors do not try to remove this crime-ridden spot, but, on the contrary, they seem proud of it.

Play Goes on Without Audience.

These stirring scenes are not enacted amidst the hisses of the gallery gods. There is a constant melodrama, but no audience. Although virtue here is rewarded and the villain is foiled—as he should be in real life, and seldom is—there are no cheers for virtue and even when foiled the villain, with the greatest disregard for conventionalities, neglects to say "Bah!" or "The jig is up." The actors in these little heart-stirring dramas kill each other, rob each other, and make love to each other without the reward of applause or the stimulation of an interested audience.

Furthermore, their work is performed in silence. When the brave but humble hero proposes to the fair maiden and explains that their future life will not be one of grandeur, of mansions in the city, of autos and divorce scandals, but must be a simple life, that she must be satisfied to live in a cottage and subsist on bread and cheese and love and kisses, then he does not tell his love in sonorous numbers, but makes motions like a modest cottage or a piece of cheese. All the story must be told by actions alone, for these bloody scenes take place in the studio of the Selig Polyscope Company.

Everything Shown in Pantomime.

Because the moving picture machine cannot record words as the artists in the comic section do, or thoughts by having an arrow and a picture of a dark cloud, "indicating gloom," the actors must be more careful in their gestures than the actors on the stage. Even the use of the deaf and dumb language would have its disadvantages, for the average patron of the nickel theatoriums probably would know as little about this language as he does about Choctaw or the tongue of the Medes and Persians.

In these polyscope dramas a connected story, either melodramatic or comic, is told entirely by means of gestures. The expression on the face of the actor may help in the telling of Lizzie's wrongs, but his pose is even more important. He must throw his hat into the air to express joy, snap his fingers to show contempt, and droop his shoulders to indicate sorrow.

The heartrending and "moving" dramas of the moving pictures need more "props" than the dramas of the really truly theaters. The Selig Company has a whole shed in which to store its props, and the studio after a playlet has been produced looks like a mixture of a junk shop hit by a cyclone and the outside of a burning house after the missus has thrown out the family cat, the piano, and all her other lares and penates.

Regular Actors from Theater Employed.

Three stage carpenters are kept busy, and the scene shifters are members of the Stage Hands' Union. The same nomenclature is used as is customary on the stage, so that if one could imagine footlights in place of the blue vacuum lights and an excited audience instead of the blase stage manager, one could believe himself in a theater.

When the outline of the play is worked out to the satisfaction of the manager, and the props have been secured to the satisfaction of the producer, and the scenery has been painted, then the stage is set up ready for the actors. These actors are procured from the regular theatrical agencies and are kept for a day or so. The time sequence is arranged by the producer in such a way that if one actor is not used throughout the action he is finished up—murdered, sent to prison, or otherwise disposed of—and then the action takes up another character. The principal actors are kept a longer time as a rule.

With everything in readiness, a dialogue takes place.

"What's on to-day, Mr. Turner?"

"Oh, a heart interest drama about 700 feet long and an inch and a half wide."

In these rapidly moving dramas a child may grow to manhood, marry, and die all within the space of a thousand feet of film.

Plot of Moving Picture Play.

The stage is set up with the scenery for the first act, the players take their places, and the thriller is on.

First Scene.—The village blacksmith shop. The old and honest father is toiling away to earn his daily bread and a few pork chops for his beloved daughter. The city stranger arrives. He is going to turn out a villain, but you don't know that now—that is, unless you are an habitual devotee to the muse of the moving picture. He is dressed in a fine silk hat and the best eight-dollar suit that money can buy. If you are an habitual offender, of course you spot him on account of his high hat.

The stranger drives up in a buggy drawn by a real live horse. The studio is so large that a horse and wagon can drive into it, turn around, and race off again.

The stranger, whose business in that little village is not explained, is introduced into the home of the horny-handed son of toil—just why one is left to guess.

Of course, in the humble home is the beautiful daughter, Nellie, who is blinded by the splendor of the eight-dollar suit and the stranger's charming manner.

Courtship at Sixty Miles an Hour.

In the next scene one sees beautiful Nellie waiting at the bridge, with her former flame, a husky farmer boy, lurking in the shadow where every one in audience can see him, but where the villain never thinks of looking. The villain arrives in all the glory of a new tan overcoat of the vintage of '94, and then he kisses the lady fair. You see, in these moving picture dramas there isn't much time for lovemaking—the courtship has to move at a sixty-mile-an-hour rate.

The former lover sees this "first kiss" and becomes exceedingly peevish because of this trifling lapse. He rushes upon the bridge, and, judging by his gestures, it is a good thing we can't hear what he is calling the well-dressed villain. Strange to say, in spite of all precedent, these naughty words do not cause a blue streak to show in the picture.

The villain does not appreciate this flow of words as he ought, and in spite of the fact that the former lover is several inches taller and fully forty pounds heavier, he casts him off the bridge into the yawning chasm and on to the mattress beneath. The farmer youth thereupon retires from the action of the play. Drawing his pay, he sets out for the corner palace of moisture.

In the third scene is depicted the humble but happy home of the blacksmith. Nellie receives a billet doux from the stranger—name unknown—asking her to fly with him. Nellie decides that flying is right in her line, but impolitely refuses to allow her mother to read the letter or tell her of her decision. This refusal is especially strange, for as soon as Nellie receives the letter its contents are thrown on the screen, where any one may read it.

When Nellie Waits at the Bridge.

The next scene finds the beautiful maiden again waiting at the bridge, with the waterfall in the background and presumably her lover's dead body somewhere down in the foreground—unless it has been removed by the coroner in the meantime. She does not seem to be afraid of spooks and agrees to go to the great city with the smooth stranger.

In the next scene Nellie returns to her home, and, going inside, writes to her mother, telling her she "has went," or at least so the letter states, which is thrown on the screen.

We next see Harold—now we have learned the villain's name—waiting at the church, not with a parson and witnesses, but with a horse and buggy and another new overcoat.

Nellie comes in a black linen duster, stops, bids a fond

farewell to everything in sight, and climbs into the buggy. Away they go, the horse kicking up all kinds of Fuller's earth and cork and trotting straight at you, but just as he is about to climb over the footlights on top of you he goes out of range of the camera.

Scene Changes to New York Dance Hall.

They probably had a long drive, for in the next scene we see them in New York in a dance hall, making a night of it. He of the eight-dollar suit is buying champagne—barrels of it—and is enjoying himself in great style. So is Nellie, but alas! as you probably guess, the good time won't last.

It doesn't last—in fact, it doesn't even last until the next scene, for here we see the old father reading a letter from Nellie, which says that the villain has deserted her in the great city, probably in order to hike off to more villages on mysterious errands and hunt for more Nellies.

Alas, poor Nellie! In the next scene we see the father bringing home the body of the poor maiden whom "mad despair" has killed more surely than croup or the epizootic ever could kill.

After a short wait "one year later" we again are back in front of the blacksmith shop. In the meantime the mother has followed poor Nellie to the grave and the father has enlisted as a hobo. The people of the village, attired in frock coats and high hats, as villagers usually are, give the old man the cold shoulder in place of the nickel to buy bread that he asks for.

The father thereupon goes to the graveyard—see scene 7—and by the grave of Nellie and her poor old mother swears a great oath to track the base villain to his lair.

Scene Where Much Crockery Is Smashed.

He doesn't have to track him long, because we see him in the next scene bumping up against the deceiver in a bar-room. Then there is the home of his Satanic Majesty to pay, for the villain, in order to protect himself, plays Carrie Nation with the bar-room fixtures. Tables, glasses, mirrors, everything, is smashed—the bartender all this time probably being in the next room feeding the cat.

At last the old and decrepit father grabs a cheese knife off the free-lunch counter, and there is one less bold, bad villain in the world. Then the bartender, hearing the noise at last, rushes in with a crowd hired from the amusement agencies, with several cops. The poor old father is hustled off.

Whether he pleads "unwritten law" or "brainstorm" in the subsequent trial, we are left to guess, for now it is time for the next audience to have its turn.—Chicago Sunday Tribune.

SOME INCONSISTENCIES SEEN IN MOVING PICTURE SUBJECTS.

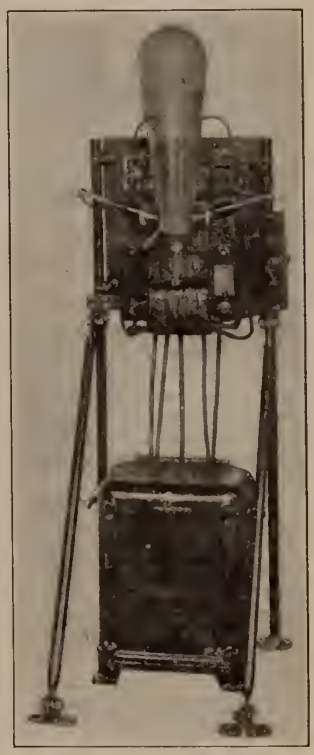
Most of the dramatic plays presented by moving pictures are of French manufacture, or at least were until recently, and where the action of the play hinges upon a letter or letters the words are translated and thrown upon the screen in English. Ordinarily, this works well, but sometimes it seems odd to see a French moving picture play and to read a letter signed with English names, where it would be just as easy and in better taste to use the French names, which must have been used in the original production in the French factory.

Sometimes the custom raises a laugh, and this was the case at a moving picture house last week. The story was of a workman who is caught by the foreman idling away his time and is discharged. His home, his wife and children are shown, and he is depicted writing a letter to his employer, asking to be taken back. The employer backs up the foreman, the workman in revenge goes to the foreman's house, steals his child and gives it into the care of a woman, who evidently is unaware that the child is not his own. Then the man writes an anonymous letter to the foreman telling him that the child is safe, but will be killed if the police are put on the track, and that as long as twenty-five dollars is sent weekly the child will not be injured. He takes the letter to the post office and here is where the absurdity comes in. It is a post office in France, evidently, for the sign above the door is French, even if the clothing of the characters in the play did not already indicate the nationality of the players.

But in their eagerness to make the "dull" American people understand and perhaps to give local color that will please, the men who prepare the French films for the American market fatuously gave the address to which the twenty-five dollars must be sent weekly as Bound Brook, N. J., so that here the sight was presented of a Frenchman stealing a child, taking it out into the country, then returning to his own home, all the time in the same clothes and with no sea voyage intervening, yet giving directions to send his blackmail money to a destination four thousand miles away. And the progress of the story shows that the money reaches him weekly.—Pittsburg Gazette-Times.

MERCURY ARC RECTIFIERS FOR MOVING PICTURE MACHINES.

One of the most recent applications of the mercury arc rectifier is to the operation of arc lamps for moving picture shows. The arc lamps which are used as the light source are usually operated from 35 to 60 amp. on the alternating current and at about 25 to 30 on direct current. Until quite recently they were operated in series with resistances on 115 or 220 volts to bring the lamps to the proper arc voltages, but this is a wasteful method especially with alternating current lamps, on account of the higher amperage necessary for producing a light of sufficient intensity.



Mercury Arc Rectifier.

Apparatus for efficiently cutting down the voltage on the direct current lamps is more expensive and elaborate than a device designed for a similar purpose for alternating current, and the initial cost of the former has prevented its general adoption except for locations where only 500-volt, direct current is available, as in Summer resorts operated by street railway interests. On the other hand, the problem of overcoming the waste of energy in rheostats on alternating current lamps has been at least superficially met by use of compensators, choke coils and similar devices. Most of these alternating current devices, although in certain respects less wasteful than rheostats, have a very low power factor which makes them inefficient from a central station standpoint.

The direct current arc lamp is a very much better source of light for moving pictures than the alternating current arc, principally on account of its greater steadiness and the considerably lower consumption. The General Electric Company has recently designed and sold a number of rectifiers adapted especially for use in supplying direct current to moving picture arcs, where only alternating current is available. This rectifier set is designed for operation on a 220-volt, a. c. circuit, and has a continuous capacity of 30 amp. d. c. and a capacity of 40 amp. or slightly more during the starting of the arc. The rectifier is designed to deliver a d. c. voltage equal to that required across the arc, or from 45 to 50 volts. A reactance in series with the a. c. supply serves to steady and regulate the current taken by the arc lamp. This eliminates the necessity of having a resistance in the arc circuit.

The rectifier set is similar in some particulars to the battery charging rectifier now in common use. The regulating features and other parts necessary for battery charging, but not required for this service, are omitted, and the rectifier equipment reduced to its simplest form. The rectifier may be installed at a distance from the picture machine operator and started by the operator without leaving his booth.

To start the rectifier the supply switch is closed and the carbons of the lamp held together for a second or two. On separating the carbons a direct current arc is drawn. The closing of the carbons allows the current to flow through the shaking coil on the panel which tilts the tube once or twice and causes it to start. The rectifier not only furnishes direct current for the arc lamp so that far better light can be obtained from an alternating current circuit, but the cost of the operation will be found very much less than with either a. c. or d. c., with a resistance in series with the arc.—Street Railway Journal.

Editorial Notes and Comments

The call to the Summer resorts has been sounded. Some are already open for business. In two weeks the season will be pretty well under way. Many large places have announced May 16 as the date for their formal openings.

One of the meanest thefts that can be committed is the stealing of an operator's tools. It is not only the inconvenience and loss the operator suffers in these days of small pay, but the irreparable loss he may suffer by being deprived of a tool when he could prevent a serious accident.

There has been an unusual demand for song slides of a patriotic nature from the Pacific Coast during the past ten days. The set most in demand has been for a song published by George M. Krey, of this city, entitled "There Stands a Flag, Let Them Touch It if They Dare."

The printer bungled our copy last week, and instead of saying that Alfred Simpson was the first large manufacturer in the song slide field, the paragraph was made to read as if he was the first large manufacturer to cut prices. Old-timers will know what was meant, but those who are new in the trade are apt to form erroneous ideas from the remark.

Some song slide makers are advertising that certain music publishing houses have given them the exclusive rights to make slides for certain songs. This is all "bosh," as any slide maker can buy and illustrate any song published. The law gives no privilege of reservation of anything but publication rights to a song, book or other publication in this country, while it gives the publisher in England the right to dispose of exclusive rights.

Rumors are beginning to circulate that many old picture machine operators are being harried with senseless questions during their examination for a license and that the examining board are holding back their licenses two and three weeks, preventing them from earning a livelihood. Other men who get the backing of some politician with a pull are said to get their licenses at once, after the most superficial examination. This looks very much like "graft."

Vacant lots are now being transformed into sites for moving picture tents. In consequence of this, owners who have heretofore bemoaned the possession of pieces of property that have been sources of revenue only for the tax departments feel like the weary prospector who has at last struck ore. Managers are now planning to hold the patronage they would lose by their Winter quarters being unsuitable in the hot old Summer time.

A copyright of a lantern slide in this country must be stamped in the photography of the plate and show when the picture is thrown on the screen, otherwise it is not binding. The stamping of copyright on the mat is not enough and is no legal protection. Because the slide makers have not placed their copyright marks so they would show on the screen, is the reason that so many of the scamps who copy slides are still free to ply their nefarious trade.

Licenses to operate moving picture machines have been granted to 500 applicants in New York City alone thus far. This figure is given on the actual number of permits issued and can be relied upon as being as correct as definite knowledge can make it. A small percentage may be allowed for licenses that have been revoked and a little larger allowance may be made for non-resident operators who have qualified so as to be prepared for a contingency that may require them to work, or apply for work, in the city. Making all liberal allowances, the supply of licensed operators exceeds the demand.

At last! A thief has been caught and convicted for stealing a moving picture machine. The police of Yonkers, N. Y., get credit for the first case on record, and are entitled to additional credit for catching the thief in the act. Sound the glad tidings far and wide. Heretofore the assertion has remained unchallenged by results that the thief stealing machines or films could not be caught. Let us hope the police of other places will profit by the example set in Yonkers and that the days when thieves could back a truck to a curbstone and clean out a moving picture establishment without risk of arrest have gone by and will never return.

Illustrated recitations are coming into demand at many of the picture houses. It is devoutly to be hoped that the recitationists will be better equipped than some of the lecturers sent out by the booking bureaus. One booking bureau uptown sent out a man to lecture on the Passion Play, and this is what he said: "Right here, gentlemen, is where St. Veronica, the mother of Jesus, wiped the bloody sweat off his face with her handkerchief. Every one of Jesus' friends deserted him but his mother. She stuck by him to the end." The full trend of his lecture was trash like the above, and he was so ignorant that he called St. Veronica the mother of Jesus. He was talking to an audience largely made up of Catholics and many of them were so disgusted with his jabber that they left the house. Yet this man was kept delivering this lecture for several weeks in different places, talking on a subject of which he displayed the densest ignorance. Why? Because he was "sheap."

"The nigger in the woodpile" has at last been discovered. Heretofore the regular theater managers have been shouldered with almost the sole responsibility for apparently uncalled for and unjust acts of opposition to moving picture places. The town of Tamaqua, Pa., furnishes a new phase of the situation. The saloonkeepers of the town have openly combined to agitate sentiment against picture shows and raise the local license to as near a prohibitive figure as possible. If ever the saying that "a knock is a boost" was exemplified the Tamaqua movement has done it. The opposition referred to makes one of the best appeals that can be made for the pictures. It would pay every manager of moving picture places to keep prominently displayed in front of his place an attractive sign announcing the Tamaqua movement. It eloquently confirms an argument that has been repeatedly made in favor of the pictures, but which has been thwarted by underhand political influence.

SOCIAL GATHERING OF F. S. A. MEMBERS.

At last the New York City members of the F. S. A. have come together and have smoked the pipe of peace, while they discussed their differences of opinion, made each other's acquaintance and told tales that are known only to the Recording Angel. At Mouquin's famous restaurant, on Tuesday evening, they gathered around the festive board, and as the wine passed around (it was said to be of Rock vintage) tongues wagged freely and many knotty problems were brought much nearer to solution. This kind of a "talkfest" has long been indulged in by the Chicago members of the fraternity and their effect upon the social and business relations of the members was so beneficial that we are surprised that the New Yorkers have held aloof from each other so long. "In Unity there is Strength." But there cannot be unity without harmony and no harmony without sincerity. Much more could be said, but as another meeting is scheduled for an early date and in the meantime some notable events are heralded, we will wait and watch for developments.

MOVING PICTURE OPERATORS DREAD THE SUMMER.

Moving picture machine operators dread the approaching hot weather. Already they have experienced some of the discomforts that the Summer will bring. When the temperature commences to remind one of the good old Summer time and the mercury starts to climb, the stuffy little picture booths become so hot and the air so stifling that it is almost impossible to remain in them any great length of time without going out to get a whiff of the fresh air. Even in the Winter time it is necessary to keep revolving fans constantly in motion to overcome the heat generated by the powerful rheostats. In Summer the conditions are well nigh unbearable. Up to this Summer the machine owners adopted their own methods of constructing their booths and ventilating them. Recent State restrictions have compelled them to enclose the machines in asbestos fireproof booths of certain dimensions, and these are like sweat-boxes while the carbons are burning, the heat from them and the rheostats being intense.

INJUNCTIONS AGAINST POLICE VACATED.

In the Appellate Division of the Supreme Court, decisions have been rendered by Judge Ingraham, setting aside the various injunctions which had been granted by the lower courts against police interference with theater managers.

The decisions deal with the Sunday laws relating to theaters, music halls, moving picture establishments, and so forth. Many injunctions were obtained at Special Term by the proprietors of such places when the question was raised some months ago following Justice O'Gorman's decision that the Sunday performances in the Victoria Theater were unlawful. An ordinance was passed by the Board of Aldermen permitting certain shows under restrictions on Sunday. Police Commissioner Bingham signified his intention of forcing the closing of a number of places which violated the Sunday laws.

The injunctions, which were granted in batches in Special Term, restrained the Commissioner and his subordinates from interfering in any way with the places owned by the applicants. The Corporation Counsel appealed from some of the injunction orders, and the decisions now rendered reverse the orders in the proceedings brought by A. L. Shepard as lessee of the Manhattan Theater, a moving picture show; the Eden Musee American Company, Ltd., which owns the wax works in Twenty-third street, where Sunday concerts are held; and the Keith & Proctor Amusement Company, which manages Sunday vaudeville performance throughout the city.

Justice Ingraham writes the opinions for the court in all the cases, and his main opinion is in the Eden Musee proceedings. In the course of it he says:

"The only act which the defendant as Police Commissioner of the City of New York threatened to do was to arrest the plaintiff's officers or employees upon a charge that they were violating the law in relation to the observance of the Sabbath. The effect of the injunction is to prevent the defendant from arresting a person charged with the commission of a crime by an order of a court of equity..

"There is no charge that the defendant has committed or has threatened to commit a trespass, and it was the duty of the defendant to enforce the criminal law and to arrest any one committing a crime. There is presented, therefore, the question whether a court of equity has jurisdiction to interfere with a police officer in the performance of his duty by an injunction prohibiting the police officer from arresting a person so charged upon the ground that the act which the plaintiff was about to do was not a crime and the police officer was mistaken in his conclusion that it was.

"It seems to me that the mere statement of the proposition involves the answer to it."

In the Shepard case Justice Ingraham says:

"If equity had jurisdiction to entertain such applications and determine whether or not a party is innocent or guilty of a crime, there would be no necessity for the existence of criminal courts. The question of what was or was not criminal could be determined in equity, and if an alleged criminal is entitled to the interposition of the court to protect him from arrest, I can see no reason why the police would not also be entitled to its process to enjoin a person charged with a crime from interposing any objection to his punishment. It is perfectly clear that the whole question is one over which a court of equity has no jurisdiction."

* * *

The attorney for the Keith & Proctor interests says that the decision handed down by the Appellate Division would have no direct effect upon the Sunday entertainments given by his clients.

"It simply means that the injunction barring the police from entering our various places of amusement is dissolved and that hereafter they will have access to theaters. If they find that violations of the law are taking place, their duty will be to arrest the managers where they find the law being violated.

"The Appellate Division has not gone into the question whether our performances are violations of the law, nor has it intimated whether the lower court was correct in its decision.

"There will be no changes in the policies or bills at any of the vaudeville theaters I represent owing to the decision."

* * *

Stripping the case and decision of the legal phrases, we will sum it up briefly: Several months ago a Supreme Court Justice decided in a test case before him that certain Sunday vaudeville performances were illegal. Thereupon a number of moving picture and other amusement managers obtained from another Supreme Court Justice injunctions restraining the police from interfering with their entertainments. To make a test, the Corporation Counsel appealed from the order granting the injunction. In simplified form, the court decides upon the appeal that an injunction can not be used to determine whether or not there has been a violation of the law, as such a proceeding would be practically an abolition of the criminal courts, or at least leave them without any cases to pass upon by improperly throwing them into the civil courts. By way of illustration, the court states it might be claimed with equal propriety that the police may procure an injunction restraining a person charged with a crime from interposing any objection to his punishment.

This looks like pretty sound reasoning on the question of jurisdiction, but there are many interested in the matter who maintain that it is not impregnable against successful attack, and there are good grounds for an appeal for a decision by a higher tribunal. In these days of injunctions, we find such processes and the rulings bearing upon them so elastic in character that no two seem to be alike. Injunctions in the form of anticipation are by no means new. In labor circles they have been quite common. Injunctions have been granted to prevent strikes, boycotts and lock-outs, and decisions as to the propriety of the process have differed. Claims of prospective loss of profits, business and employment, have been made in the respective cases. In the moving picture case affected by the decision just rendered, prospctive loss of profits and business were involved. The managers claimed that the arbitrary power held by the police subjected them to the risk of hasty or bad judgment: that the police could close their places upon alleged violations and innocent parties could be unwarrantably subjected to a financial loss. It was to guard against such events that the injunctions were procured.

So far as the moving picture managers are concerned, it is not likely that the case will occupy much more attention of the courts. While the appeal was pending they got busy with the Legislature and had a law passed that gives them the protection they temporarily secured under the injunctions. We referred to this new law several weeks ago. It deprives the police of the power to arbitrarily close places for alleged violations. If a violation is charged against a manager, mandamus proceedings must be instituted to revoke the license of the place. A party charged is thus given an opportunity to prove his innocence without being subjected to pecuniary loss in his business by having his place closed pending a decision. This bill is still awaiting the signature of the Governor, but the above decision just rendered on the appeal will be operative unless the parties affected by it take the appeal to a higher court and secure a continuance of the injunction pending its determination.

Meanwhile the police are adjudged supreme in their sacred purpose of saving the Sabbath from desecration, and may legally take steps to stop all innocent public entertainments on that day of rest, while they wink their eyes at a baseball game or look the other way when they see a man sneaking into a thirst parlor by the "family entrance."

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"The Faithless Friend" is a play full of interest, jealousy, remorse and pathos.

"The Runaway Cab" is a remarkable play and is splendidly acted.

"The Mishaps of a Baby Carriage" is one of the funniest pictures ever run through a kinetoscope.

"A Magician's Love Test" is a most beautiful subject.

"Katie's Health" is a play full of mischief and is not only humorous but original.

"Poacher's Wife" is of a dramatic nature.

"Save the Pieces" is a good subject, ranging from comicalities to scenes and situations guaranteed to make the most solemn laugh.

"Waiting Upon the Waiter" is extremely humorous, funny, and well worth seeing.

"The Clown Doctor" is particularly interesting as well as pathetic.

"The Fatal Card" is a thrilling and interesting picture of wild West life.

"A Workman's Revenge" tells a very sensational and thrilling story.

"A Famous Escape" is a stirring dramatic subject with a strong military and patriotic atmosphere.

"The Ski-ing Maniac" is a red-hot comedy picture.

"Enchanted Guitar" is an interesting comedy hit.

Trade Notes

Who is S. Rosenthal?

Lexington, Ky., May 5.—The Gem Theater, on West Main street, has closed, a victim to too keen competition.

Mauch Chunk, Pa., May 4.—The Opera House has been opened this week as a motion picture theater by the Bijou Amusement Company.

In spite of the undesirable weather, Mr. G. Melies succeeded in producing a very good film of the Catholic parade which occurred last week, and it was shown to interested audiences at the leading New York theaters on Sunday.

Mayor McClellan has vetoed the bill passed by the Legislature that no building shall be used for the exhibition of moving pictures without the written consent of the head of the Fire Department.

Providence, R. I., May 5.—Due to a mix-up of signals in the fire-alarm boxes, the first wagon did not pull up in front of the Edisonia Theater until seventeen minutes after the first alarm had been given. Owing to the perfect working of the safety appliances there were no accidents or excitement, but the proprietor, Mr. John B. Nash, suffered a $700 loss.

"Wonderland," at Maranette, Mich., has closed its doors, and the proprietor, Mr. Martin, in announcing that it will not be reopened, says that its failure was due to the "repeaters" sent out by the film agencies and the lack of sufficient variety in film subjects to maintain the interest of the public. Many other theaters are said to be closing in that section of the country for the same reason, or their proprietors are moving to other localities.

The moving picture trade is realizing the advantage of the Hallberg Economizer, and in every instance they are giving satisfaction.

J. H. Bristol, 2949 Fulton street, Brooklyn, bought two Economizers, one for his Brooklyn place and one for his theater in Jamaica, L. I.

Henry Oehl, Amsterdam avenue, near 150th street, has installed one, and Mr. Koester, his manager, is very much pleased with the Economizer, which is used for a 100-foot throw.

It is generally admitted among the trade that Mr. Carl Laemmle, of Chicago, is a "shrewd fellow" and a "keen man of business." It is therefore taken as an encouraging sign of the times to note that he is betting heavily on the game by opening branch stores in many of the principal Western cities. Already established in Memphis, Tenn.; Omaha, Neb.; Evansville, Ind., Minneapolis, Minn., and Salt Lake City, Utah, he is on the lookout for other locations and good men to handle them, and it should be noted that these various places are not mere agencies, but completely equipped branches that have the goods in stock for immediate shipment.

Dan. Sully, the famous Irish comedian, hero of the corner grocery and owner of a vast estate and several busy sawmills in the Catskills, makes his debut in pictured melody this week. The first slide in the set for the Seminary Publication Company's new song, "Money Can't Make Everybody Happy," is Dan. Sully talking to Tom Maguire, the old treasurer of the Fourteenth Street Theater, this city. Dan's attitude depicts an earnest man philosophising and arguing that "There are some things that money cannot buy." The scene is laid at Dan's mountain home, "Happy Hours," in the Catskills. The song will be made popular in Pittsburg houses of amusement this week. It will no doubt cause many people to think of the sorrows of the Thaw family, who, with all their millions, cannot wipe out the stain and disgrace of Harry Thaw's mad act. The set of slides for the song were made by Henry B. Ingram, 42 West Twenty-eighth street, and are very pretty.

MOVING PICTURES IN SCHOOLS.

Moving pictures, as an aid to education, are now being utilized in the National Preparatory School, in the City of Mexico, where a machine of the latest pattern has been installed. The pictures will illustrate subjects in geography, history, physics, morals and manual training. Mexico is the second country to adopt the cinematograph as an educational factor, Germany having been the first.

OPEN-AIR THEATER IN JACKSONVILLE, FLA.

The opening of the Summer season at Dixieland Park proved a remarkable success. In the afternoon fully 1,500 people visited the park and enjoyed the concert, but it was in the evening that the big crowd turned out to see the open-air moving pictures.

At least 2,500 people were on the grounds before eight o'clock, and the seating capacity, which had been arranged for 2,000, proved entirely inadequate. Manager DaCosta and several of the directors were present, and it was at once decided to arrange for seats for at least 1,000 more people.

The pictures started promptly at 7:30, and were very good. They could be seen nicely at a distance of 1,000 feet from the elevated canvas, and were thoroughly enjoyed by the immense audience. The full 3,000 feet of films were run, and the entertainment lasted a little over an hour.

NOTES FROM UP-THE-STATE.

Corning, N. Y., May 5.—It is stated by the managers of the moving picture shows in this city that the business shows no sign of falling off and that instead there has been an increase.

Corningites in general seem to like moving pictures, and it can be said in this connection that they are securing the best pictures being shown in this country at the present time. Managers of local theaters have taken care to present only that which is entertaining and amusing without being immoral, criminal or obnoxious, and the patronage of the five-cent theaters continues to be as good as ever.

Only recently another moving picture theater opened in this city with large seating capacity, yet, such is the popularity of the pictures that here has been no appreciable decrease in the crowds attending the other amusement places.

In **Elmira** and **Binghamton** the moving picture business is also on the increase, and two new theaters are soon to open there. In **Owego** moving pictures are the chief attraction, and despite the small size of that village, the place supports three picture shows.

The moving picture fad may be said to be on the decline in some places, but certainly not in this locality, and it seems that as long as good pictures are shown, people will be interested to see them.

THE CULT OF THE TRAVELOGUE.

During the past few months there has been an increasing demand from theater managers for some interesting and instructive feature to introduce into the regular moving picture entertainment. To meet this demand the enterprising house of Williams, Brown & Earle, 918 Chestnut street, Philadelphia, Pa., were the first in the field with a "lecturette" and "travelogue" service, consisting of a large number of sets of beautifully colored slides, many of the sets being accompanied by printed lectures which can be delivered as the slides are shown. Their list of subjects caters to all tastes. There are sets on art, statuary, and the great art galleries. Patriotism is represented by sets on Washington, Lincoln, American History and the Navy. Topical subjects include the Yellowstone, Yosemite, Niagara, the Great Canyons and the principal cities. Travelogues include the Rhine, Berlin and picturesque Germany, Rome, Venice and the Italian Lakes and beauty spots of Scotland, England, Ireland, etc. There are special subjects, such as "The Sign of the Cross," "The Passion Play," "The Story of Parsifal" and "Ben Hur." Many nickelodeons are already using this service, which gives a healthy tone to the entertainment, and is a feature that should be encouraged.

TWO STOLEN MACHINES RECOVERED.

Mrs. Josephine Hamilton, of No. 53 Hudson street, Yonkers, awoke to find a tough-looking man flashing a dark lantern on the face of her husband, who was asleep. Mrs. Hamilton made no outcry, and the burglar did not perceive

that she was awake. While she watched him he packed up a moving picture machine and dropped it out of a window.

Then he gathered together several pieces of jewerly and articles of clothing, and went toward the window a second time to drop this loot to the ground. Mrs. Hamilton recollected that there was a loaded revolver on a shelf in the corner of the bedroom. Without disturbing her husband, the woman, with full courage, sprang out of bed, ran across the room, grasped the revolver and fired point-blank at the burglar.

The thug who had turned to seize Mrs. Hamilton, ducked as she shot, and, running to the window, dived straight through.

He fell sprawling, escaping a second shot fired by the woman, and he also dodged a third as he gained his feet and ran off, leaving his plunder in the yard where he had thrown it.

Mr. Hamilton, who was awakened by the firing, joined his wife at the window and then ran to the street, but the burglar was not in sight.

Blood spots on the ground near the window indicated that the fellow had not got away without being wounded.

Deputy Sheriff Abbott went to Mendon in search of a moving picture machine which had been stolen from the town hall in Honeoye Falls, N. Y., a short time ago. The outfit was found wrapped in a bag and hidden in a hay barn. It will be returned to the owner, the B. E. Fincher Moving Picture Company.

MIDDLEPORT FROWNS ON MOVING PICTURE SHOWS.

Middleport, N. Y., May 1.—An edict has been passed by the city fathers of Middleport that moving picture shows are a menace to women and children who patronize them. and, consequently, all efforts of a party of Medina men to establish a nickelodeon here within the past few days have failed.

GERRY SOCIETY AGENTS ACCUSED OF GRAFTING.

Owners of Five and Ten-Cent Shows Pay Ten Dollars Monthly Toll.

That the grafting agents of the Gerry Society have extended their collections to the proprietors of five and ten-cent theaters all over Manhattan was the startling development in an investigation of that secretive and exclusive charitable organization.

Affidavits have been furnished which declare that a regular toll of ten dollars a month is exacted from many of the cheap theater owners. It is paid direct to certain agents, the names of two of which have been furnished.

In the presence of a witness the proprietor of a theater on Avenue A told how he paid the ten dollars monthly graft regularly to two agents whom he named. Many other instances of similar collections are vouched for by reliable investigators.

Cheaper to Pay Than Object.

The nickel theater graft is declared to be fully as widespread as the grafting from saloon keepers who wish to sell liquor to children in violation of the law. With the theater people the "graft" is based on Section 289 of the Penal Code, which provides severe penalties for any act tending to impair the morals of a child.

The patronage of these cheap theaters is largely made up of children of tender ages. Almost any series of pictures, such as are in use in the moving picture machines, can be construed to be injurious to morals of a minor if the Gerry agents are so disposed. The theater proprietors say it is cheaper to submit to the "graft" than to defend themselves in court.

The Grand Jury will take up the Gerry Society "graft" as soon as the District Attorney has been able to serve important witnesses.

Send $2.00 for a Subscription to the Moving Picture World—the only independent newspaper in the trade.

Lecturettes and Travelogues

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In sets of 12 or more, beautifully colored, artistic lantern slides, many of them with lecture readings. When used between films, as a variation from illustrated songs, they save the cost of a singer and are most popular.

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For your Artistic Patrons, we have sets on: STATUARY, ART, and THE GREAT ART GALLERIES.

For your Patriotic Patrons, we have sets on: WASHINGTON, LINCOLN, OUR NAVY, and THE BOYS IN BLUE.

For your Irish Patrons, we have: Views of IRELAND, including KILLARNEY, QUEENSTOWN, CORK and DUBLIN.

For Your German Patrons, we have: Views of THE RHINE, and BERLIN.

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SUNDAY CLOSING IN LANSING, MICH.

Bribe Offered to the City.

Lansing, Mich., May 4.—John Conan, the proprietor of the "Vaudette,' has defied the warning of the Chief of Police that the Sunday closing ordinance in regard to amusement places would be enforced. He was arrested and released on bail and immediately opened his theater again in the evening. The theater was crowded. No admission was charged, but persons were allowed to contribute toward paying the expenses of the show. It seems to us that in cases of this kind, where certain ordinances are in force, the proprietors of shows would be acting in their own interests if they always kept within the letter of the law. If the law is against the wishes of the majority of the citizens, then steps should be taken to have it repealed.

Manager Conan said: "If permission is granted me to operate the theater on Sunday and charge an admission of five cents, I will donate to the city, free of charge, an ambulance and a patrol wagon." Mr. Conan went on to state that this announcement was meant in all sincerity, and was not an idle jest.

Chief of Police Behrendt announced that he had no hand in the offer of a patrol wagon to the city for permission to run the theater on Sunday. While the offer may look rather tempting, in view of the great need of a patrol wagon-ambulance, and the fact that the need has not been recognized by the Common Council to the extent of an appropriation for that purpose, Chief Behrendt does not lose sight of the fact that it is his duty to enforce the law, and he declared to-day that the Sunday closing laws will be enforced.

"The citizens of Lansing may rest assured that the laws will be enforced as long as I am chief of police," said he, "and if it is contrary to the statute for theaters to do business on Sunday, whether it is under the guise of charity or the promise of a gift to the city, there will be no theaters open on that day."

HIGHER PLANE OF FILM SUBJECTS DESIRED.

The question of the moral influence of the moving picture show crops up every now and again in the daily press. It is well to note these expressions of public opinion. therefore we quote the following editorial from the Press, of Grand Rapids, Mich., a city which is well supplied with shows:

Abusing Its License.

The moving picture question is brought to attention just at this time by the coincidence that a certain Canal street five-cent theater made an application to the Common Council for the renewal of its license, while during the week and Sunday this same theater presented a picture that places it squarely on trial before public opinion.

The picture in question was called "Sapho." It is supposed to reproduce certain scenes from the play and novel of the same name. Needless to say the most salacious episodes, such as the masked ball and the staircase scene, are chosen for reproduction. Moreover, a scene not included in the play is given in the picture, a scene showing Sapho posing for a painting in the semi-nude. The moral lesson in "Sapho" is entirely overlooked.

When "Sapho," the play, was given in Grand Rapids by Olga Nethersole, the staircase scene was carefully eliminated. It was held, and rightly, that it would shock public decency. But here comes a moving picture that not only gives the staircase scene, but even adds another like scene and leaves out all the lesson that may be derived from the play.

What is the Common Council going to do about licensing a place that offers this picture or pictures of this type? Is it going to approve the placing of scenes of immorality and representations of life among the outcasts of society before young children, the boys, the girls, the men, and the women who frequent moving picture shows?

There are good moving pictures and bad moving pictures. Some of the cheap theaters in Grand Rapids have striven to give only the good pictures. Has Grand Rapids room for the theaters that deliberately serve up the trash?

In justice to other Canal street theaters, it should be stated that the place where "Sapho" has been given is called the Superba.

WHY SHOULD MOVING PICTURE SHOWS BE TAXED?

Commenting on the tax of $150 per year which the County Council of Tamaqua, Pa., has just levied on moving picture shows, the editor of the Tamaqua "Courier" takes exception to the spirit which moved the council to pass the ordinance, and says:

"If a man or a body of men comes into the town and, by reason of business foresight and careful management, make money, it is not by any means incumbent upon the town to see how much of his profits it can get by taxation or the collection of a license, etc. It is this spirit of cupidity that pulls a town down and keeps it in a state that borders on the moribund. There are to-day four moving picture shows in Tamaqua and all of them are fairly prosperous. They all pay a mercantile license and that is all they should pay, and that is all, we have reason to believe, the courts will require them to pay. These shows are all well conducted. They are patronized by all classes. There is nothing shown in them that would tend to pervert the mind. They furnish a good, wholesome amusement. With these places to go to in the evenings young men and young women will keep out of paths that eventually lead to the depths. The most eminent sociologists will tell you that the best method that can be employed to keep young men and women away from the pitfalls is to furnish them entertainment and recreation that will give buoyancy to their minds.

"Council would do well to repeal the light amusement ordinance at the next meeting, not only because it is not strong legally but because it is ill-advised."

NEW THEATERS.

Fort Madison, Iowa.

One of the neatest little moving picture theaters in the Middle West has been opened last week at 919 Second street, Fort Madison, Iowa.

It is called the Star Theater, and is under the supervision of Mr. C. O. Barrett, proprietor and manager. Mr. Barrett has spared no pains or expense in making the place comfortable and inviting, and will use his best efforts to make it entertaining and instructive to all who attend the performances.

Laconia, N. H.

Under the management of George F. Lapierre, manager of the S. W. Myers' Moving Picture Company, the Folsom Opera House is to be opened on Saturday evening as the "Pastime Picture House." The theater will be equipped with an iron machine house.

Oberlin, Ohio.

The Oberlin Family Theater opened in the Martin Block on East College street last week. The managers, Wilson & Rieser, announce that there will be four performances of continuous vaudeville each day, a matinee at 2:30 and the evening performances commencing at 6:30.

One thousand feet of film will be run at each performance, and the films will be changed three times a week.

The theater is absolutely fireproof, and the exits have been arranged so that the theater can be emptied in a very short time. The operating room is lined with asbestos and iron. General admission, 10 cents; reserved seats, 15 cents.

Superior, Wis.

The new parlor theater opened last week is said to be the finest in the West by men who have been associated with the business in this part of the country.

The new theater is a beauty in appearance, and the lighting effects are the prettiest yet seen in Superior. Especially is this latter true as to the interior. Proprietor Wardman takes especial pride in the electrical work, and assures patrons that they will be adequately protected from fire. Along this line Chief Johnson and Electrician McDougall, of the Fire Department, are quoted as saying the wiring is the best in Superior. The operating room is totally encased in fireproof material, and it is the boast of Mr. Wardman that a film could be burned entirely and the audience know nothing of it, so well is the fireproof idea carried out.

It is Mr. Wardman's announced intention to run a first-class show in all respects, and without regard to expense in the effort to give the people a good show for the money. The pictures will all be well lectured and the effects will be given in detail.

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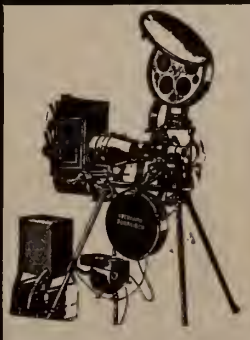
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Columbus, Ohio.

The permission granted the moving picture theaters by Mayor Bond to remain open on Sundays—providing only motion pictures without music or vaudeville are presented—is followed by the announcement by Manager Prosser, of Keith's, which becomes a five and ten-cent theater Monday, that his theater will be open on Sundays also during the Summer season.

Likewise the High Street will also become a seven-day theater for the Summer. The moving pictures will run from 6 to 10:30 o'clock for a general admission of five cents.

Evansville, Ind.

The motion picture show that has just opened at the Grand made a big hit.

Manager Wastjer has installed an absolutely fireproof cage for the machine and operator. Galvanized iron was employed in its construction, and the walls are tightly riveted together, the only opening being the door for the admittance of the operator and the slit for the passage of the light to be thrown on the screen. Should an accident befall the machine, it would be impossible for it to affect the house, owing to the construction of the cage.

The show is given a tinge of novelty by the appearance of a high-class soloist, a lecturer and a pianist, and the presence of a man behind the screen who makes it his sole business to give effects.

CORRESPONDENCE.

Who is S. Rosenthal?

Several important communications are unavoidably held over.

When the State Fire and Building Inspector can walk into an operating booth and ask to see the operator's license, and, upon the operator failing to produce, the inspector stops the show—well, until then, brother operator, take the best you can get.

RAYMOND KAHN.

HOW TO GET A BETTER LIGHT.

Baraboo, Wis., April 15, 1908.

Editor Moving Picture World:

Dear Sir—In Moving Picture World of February 29 there was an article on the electric light and the carbons; also the side core carbon. Now, for those that cannot get the side core the following will help them to get a better light: Take your carbon file and make a groove in the carbon half-way

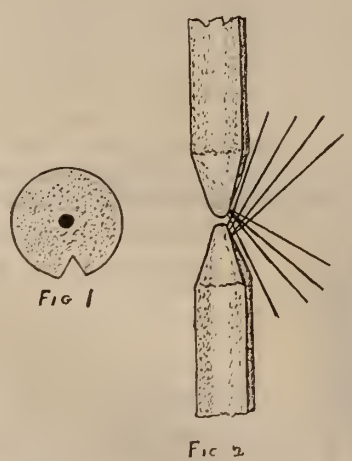

Fig 1

Fig 2

to the core, like Fig. 1, placing the groove towards the condensor. By thus eating away the carbon faster on side of groove, it does not hide your arc at the crater, as you can see in Fig. 2. Hoping this will be of some use to biograph operators, I remain, Yours respectfully,

A. C. WALLACE.

Box 126, Baraboo, Wis.

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Film Review.

THE MUSIC MASTER (Biograph).—What is more miserable than a love-blighted life? for the heart that truly loves can never forget. Such is the sad fate of the hero of this Biograph story. Herr Von Mitzel, a disciple of Antonio Stradivari, fell deeply in love with his pupil, the daughter of a wealthy English lord. His love was returned by the fair young maid, who grieved at the disparity of their rank, and wished that he had been more highly born or she more lowly. Oh, the tyranny of fate! What discouraging conditions were brought to bear upon their affections; but true love can no more be diminished by showers of evil-hap than flowers are marred by timely rains; so the conspiring circumstances tended rather to strengthen than to weaken their passion. Now, in the Winter of his existence, we find Von Mitzel alone and forlorn. His only companion and solace is his faithful violin, the strains of which are more eloquent than melodious, conjuring up as they do the recollections of life's Spring-time. We picture him seated at his cheerless fireside, playing his, or rather her favorite selection, and as the sweet tones float out upon the silent night, there appears on the wall a phantasmagorical portrayal of his thoughts, which bring him back to days of yore. The image of his inamorata is first seen; then the lesson on the harpsichord, when he declares his love; next the scene of her being forced by her parents into an odious marriage compact; then a duel with his rival, in which he is wounded. The scene dissolves into the reappearance of the girl. The subject is most beautiful and touching and is sure to win the sympathetic approval of the spectator, besides being a work of photographic excellence. 500 feet.

THE GENTLEMAN BURGLAR (Edison).—Synopsis of scenes:

The Proposal.—The gentleman burglar walking with his lady love—They admire the grandeur and beauty of nature—He proposes and she accepts—She does not suspect his occupation.

Turning Over a New Leaf.—The thieves' den—The gang drinking and playing cards—The gentleman burglar arrives—Announces his coming wedding—Apprises them of his decision to quit his life of crime—He bids them good-bye and departs.

Engaged to Another.—Reception hall of the girl's home—A rival lover sues for her hand—She informs him of her engagement to another—He leaves her in sadness.

Two Years Later.—The gentleman burglar returns with his bride to her father's house—The joyous greeting—The happy family together playing with the baby on the lawn—All return to the house except the husband—A former pal appears—The latter demands money under the threat of exposure—The gentleman burglar in a quandary—Attempts to steal some money from his father-in-law's desk—Is discovered and turned out of the house—He returns to his former haunts, where a quarrel ensues—The light extinguished—Two pistol shots—The gentleman burglar smokes a cigar while his pal lies dead at his feet—The alarm and his arrest.

A Lapse of Five Years.—The gentleman burglar in prison stripes working in the quarry with other prisoners—During the return march to the prison at evening, he evades the keeper's watchful eye and escapes—Climbs the prison wall and reaches the water—Secures a boat and gets away without discovery—He returns to the old den—Tells of his escape—Changes his clothes and starts out again with his life of crime.

Married Again.—The former lover has since married the burglar's wife—She believes her first husband dead—Fond memories of him still cling to her as she views his picture—Her husband arrives with the daughter now quite grown—All retire for the night—The gentleman burglar enters the house through a window—His child discovers him—They do not recognize each other—They talk—He realizes who she is—Discovered by his former rival—The shock kills the gentleman burglar—The truth is kept from the wife and she never knows that the man she loved was nothing more than a common thief. 1,000 feet.

SPORT FROM ALL THE WORLD (Great Northern Film Co.).—"Sport from All the World" introduces sports of all nations and opens with Indian club exercises. Next follows a very fine specimen of hammer throwing. Then come jumping exercises, both high and broad jumps. Then pole vaulting follows, with some beautiful specimens of the high jump, followed in quick succession by hurdle racing, with some fine specimens of athletes, taking in practically the primary athletics of the world. The walking contests next follow, with racing, tennis and foothall. This is followed by the Norweglan method of exercising. A very unique principle of leg and muscle exercises is here shown, followed by a fine series of high jumps, then exercises in which a bevy of well-formed athletic girls go through various exercises of cheat, arm and limb development, the whole bevy making a very graceful courtesy at the finish. Fencing and weight-lifting next. Following boxing and wrestling comes steeplechasing, showing some very good examples of hedge and ditch leaping, hurdle jumping, and shows one or two rather exciting falls, which, fortunately for both horse and rider, are unattended by any serious accident, as the rider is seen leading his limping steed off the course. This dissolves into a picture of American method of horse-racing, showing some beautiful examples of horse-flesh attached to the sulkies and going at a good clip. Next in order of the sports is cycling. Swimming next takes our atention and shows some very fine trick diving and swimming, finishing up with the divers and swimmers in a water polo match. This quickly changes into a rowing contest. From here we are taken to a pond covered with ice, where we see some beautiful exhibitions of figure skating, also jumping while on the skate. After going through various exercises, the skaters are shown in a game of hockey. We are next shown the exciting exercise of ski jumping. The aeroplane next engages our attention, circling around on the ice. The film beautifully concludes with a pretty exhibition of children leaving a school house, armed with the toy, the Diabolo, which they all, a crowd of some sixty or seventy boys and girls, seem to be very well pleased with. 574 feet.

EMPEROR NERO ON THE WARPATH (Great Northern Film Co.).—The sculptor has just finished his great figure, "The Emperor Nero," and is about putting the finishing stroke to a portrait-bust. The model is getting her pay and is leaving, after which the artist lies down to take a well-deserved rest. No sooner has the artist dropped asleep than Nero gets alive; he descends from his standing place, goes up to his creator, looks at him skeptically, takes a cigar and walks out of the room. The first street lamp he comes across he bends down like a cane and lights his cigar with it. A policeman, who thinks that he is dealing with a madman, rushes forward in order to have this man's name put down in his book, but is blown off as if he was a feather. Outside a coffee house Nero orders a refreshment, wipes the table with the waiter and throws him into the air. The poor waiter positively has to force the already ill-treated policeman to take the matter in hand. He does not come off any better this time, either. The Emperor Nero seizes him by the collar, wheels him around and throws him away. At last Nero shows himself a gallant hero by offering two ladies his escort, but as the ladies do not seem to be taken with his classical beauty, he proudly walks up to the house of the artist, followed by the policeman, the waiter and the ladies. In the studio a regular fight starts, at the end of which the policeman knocks off the Emperor Nero's head and smashes it against the floor. The artist's model now comes back and awakes the sleeping genius, who jumps to his feet as quick as lightning, expecting to find his work broken to pieces, but finds it was only a dream. 580 feet.

KIDNAPPED FOR HATE (Kalem)—The principal actors are Italians of the lower class—quarrymen, in love with beautiful, tantalizing Fioretta, daughter of the boarding house keeper. Nonchalant young Angelo wins her love from Guiseppi, and he plans a revenge which makes the story.

Scene I. A Modern Carmen.—This scene shows the typical Italian quarrymen's boarding house. One is stringing a guitar and another group is playing an exciting game of "Morra.' Notice the peculiar characteristics of the people. The old boarding house keeper, the inevitable baby clinging to her skirts, enters and calls them to supper; all rise and go into the house. Now comes dancing forward the coquettish Fioretta, whom all the men are crazy over—and no wonder. See her flirt with them all, but most desperately with sullen Guiseppi. She rouses all his intense nature, fiercely he makes love to her, she tantalizing him beyond endurance. He seizes her in his arms; see how scornfully she throws him off, as Angelo, her accepted lover, steps in. No self-respecting Italian could endure the sneering laugh with which he protects her. Quickly Guiseppi draws his knife; he steals behind the lovers as they walk off. One instant more—but see!

Angelo has forestalled him; quick and graceful as a tiger, he seizes the upraised hand and forces the would-be assassin to the ground. Now Angelo turns to the frightened girl and leads her away, while the Sicilian raises his fist and swears vengeance upon them both.

Scene II. Guiseppi is Revenged.—The lovers have continued their walk, and are oblivious to all but each other. But see, the head and shoulders of the Sicilian are creeping over the stone wall; now he steals behind the happy two and raises his ugly looking knife. Once, twice, he plunges it in the back of his hated rival. But Fioretta has caught his wrist and her screams bring men who overpower him.

Scene III. Seven Years Later, Guiseppi a Convict, the Escape.—There is a rock pile with its convict laborers, in the foremost of which you may recognize Guiseppi, serving time for the stabbing of Angelo. Now comes Angelo and Fioretta leading their little girl. See Fioretta shrink back as she recognizes the convict, Guiseppi, and see the look of hate he casts upon the three. Now they pass by and the guard motions him back to work. But rebellion is aroused. He seizes a stone and fells the guard; now he seizes his gun and compels the

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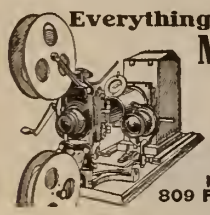

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other convicts to break the link of his chain; now through the guard's pockets for keys and the others are freed. Now each makes a desperate dash for liberty.

Scene IV. Guiseppi Steals the Child.—This is the home of Angelo and Fioretta. The old grandmother is peeling potatoes, as the little family returns from the walk. Now he goes off to his work in the quarries, the mother and grandmother go inside and the child is alone. But see, the escaped convict sneaks down and watches his opportunity. Now he steals down and seizes the child, making his escape. But the young mother enters just in time to see him. Her screams bring the grandmother, who falls on her knees in prayer, while the mother runs for the father.

Scene V. The Quarry; the Parents to the Rescue.—Here we have the quarry. A panoramic view shows the men at work. Now we see the disheartened mother flying across the huge rocks. A few words to the father is sufficient; he throws down his tools and follows.

Scene VI. Saved! Death of Guiseppi.—The quarrymen are at work at their dangerous occupation; the blasting charge is laid, they wave the signal flag and run from the scene. Now the arms and body of Guiseppi appear over a hedge, the child is in his arms. He clings to the steep side and crawls down to the charge; now he is laying the baby over the blast; in a minute the child will be blown into a hundred pieces. But no! the father and mother come with all haste. The father snatches the baby and all crouch back as the explosion takes paice, which fortunately leaves them uninjured. But the father has a debt to pay; he grappies with the Sicilian, now occurs a desperate knife fight, the Sicilian is getting the better of it. He is forcing the knife into Angelo's body; but by a swift dexterous movement the latter gains the advantage. Slowly but surely he forces the dagger into Guiseppi'a abdomen, then throws him back on the rocks, where he writhes in a death agony. Angelo clasps his wife and child and they fall to their knees in thanksgiving.

Kleine Optical Company issue:

LOST POCKETBOOK (Aquila).—A drama of the mediaeval age well rendered. The costumes and scenes are true to history and are very interesting. The photographic detail is excellent. A lover forsakes his sweetheart, and later, accused of the theft of his employer's wallet, is released from custody and exonerated when the missing wallet is returned by the forsaken sweetheart, who chanced to find the article on the public highway. The young man repents for his action toward the lady; is forgiven, and breach between the two is bridged. 724 feet.

THE WINNING NUMBER (Urban).—A powerful story from life and full of pathos. Driven to despondency by want and exposure, with nothing but a lottery ticket, and a wife and two children starving at home, an unfortunate mortal is about to terminate his existence by dropping from a bridge to the deep waters below. Approaching footsteps deter the man's action, and when he finds from the papers that heralds the drawing of the lottery that he is the holder of the lucky number, he at once reports at the bank. Upon arriving at home with a full supply of food, he is staggered to find that his wife had also concluded to end the miserable existence of herself and children by asphyxiation. With difficulty he revives all, and when the food is placed before them thanksgiving, joy and happiness abound once more. Well dramatized. 400 feet.

YOUTHFUL SAMARITAN (Urban).—The daughter of a wealthy merchant is kidnapped, and after being cruelly beaten is forced to beg and turn the proceeds over to her mistress. Aside from abuse freely administered, she is almost starved to death. A little boy, a fellow captive, takes compassion upon the poor unfortunate girl and shares his crust with her, for which, when detected, he gets his share of abuse. One day as the party passes the home of the little girl she is recognized by her mother, but the latter drops into a faint, and when she recovers no trace can be found of the girl or her captor. One evening the master and mistress after eating supper indulge in too much liquor and a quarrel results. The woman is beaten and lies on the floor in a stupor. By means of an improvised rope the boy makes his exit through a window, taking the girl with him. The two now seek the home of the girl and manage to reach there without difficulty. Joy reigns supreme in the home at the return of the child, and when her story is told and the identity of the boy disclosed the parents are so grateful to the little hero that they promptly adopt him. Splendidly rendered and highly interesting throughout. 560 feet.

THE CARNIVAL AT NICE (Urban).—This world renowned festival is reproduced in a most successful series of moving pictures. The gorgeous floats of stupendous proportions represent the various industries, and with multitudes of masqueraders pass in an ever varying procession. A humorous element is added by the antics of grotesque characters. Artistic decorations and tableaux cars supersede anything ever previously produced. Photographic quality excels throughout. 354 feet.

THE BASKET MAKER'S DAUGHTER (Urban).—A highly sensational drama, well rendered and of excellent photographic quality. A tramp attacks a basket maker for having interferred with the latter for encroachments upon the former's daughter, and a young doctor coming upon the two struggling men rescues the basket maker, and with the aid of his coachman puts the other to flight. The beauty of the daughter of the injured man fascinates the young doctor and later causes the doctor to forget his obligations to his wife. The tramp reports the clandestine meeting of the doctor with the young woman and leads the wife to where she can convince herself of the infelicity of her husband. The entreaties of the wife to the basket maker cause the latter to continue his journey, much to the regret of his daughter. This action, however, terminates the predicament of the doctor and restores peace and happiness in his home. 560 feet.

THE STRONG MAN'S DISCRETION (Urban).—A veritable Hercules serves as principal subject of this amusing comedy. On arriving at his work in a blacksmith shop he partakes of a light luncheon, eating a whole loaf of bread and a long sausage in a gulp. His helpers anger him and are immersed in a large tank of water. Proceeding to a saloon he imbibes almost fabulous quantities of various liquors, and then proceeds to belabor its occupants and to demolish furnishings until the place is a veritable mess of wreckage. Arriving at his home he is such an awful sight that his wife gives him a much deserved trouncing, to which he discreetly submits. 384 feet.

ST. PATRICK'S DAY IN NEW YORK (Urban).—Erin's proud and respected subjects do homage to their revered patriarchal saint on American soil. Broadway is shown and the procession, several miles in length, winds it way through the principal thoroughfares. Various orders and societies are represented—children and adults take part and Erin's emblems float proudly in the breezes abreast of Old Glory. 407 feet.

CANINE SAGACITY (Urban).—A very thrilling adventure in which a canine specimen demonstrates understanding almost human. The rescue of a little girl from a burning building is accomplished in a most thrilling manner. A grand fire scene is supplemented. Good quality throughout—excellent rendition. 384 feet.

SCOTLAND (Urban).—This is an intensely interesting production. The tourist, the lover of the romantic, and the student will find the scenes of picturesque beauty, sublime, awe-inspiring, wild, weird and magnificent. No collection of scenic subjects is complete without this film. Photographic quality is unexcelled. 500 feet.

AN EXTRAORDINARY OVERCOAT (Gaumont).—A novel comedy of distinctly original ideas. Two men of a bright turn of mind conclude to enjoy a little innocent fun at the expense of the general public. Accordingly, one of the men mounts the shoulders of the other, and enguifed in the folds of a long overcoat, the appearance is that of an enormously tall person. Many are the experiences encountered, and the amusement occasioned is certain to arouse the spirits of the most dejected. 377 feet.

FOND OF HIS PAPER (Ganmont).—Comedy of unusual intensity. A man afflicted with the reading habit is so engrossed in his paper that he collides with other pedestrians, vehicles and obstacles, and his not being killed is nothing short of miraculous. The fact that his child falls from the window and that his house is afire does not move him in the least. His total disregard of danger and precarious positions is ludricous in the extreme. Good action throughout. 174 feet.

RUNNING FOR OFFICE (Gaumont).—The experience of the candidate for public service is pleasingly portrayed in this series of pictures. At the mass meeting we see how full of vigor he asserts himself. At his home all is energy, and the outgoing mail is quite heavy. Out on the street he is very accommodating and demonstrates himself as the dearest friend of the laboring class. When the ballots are counted, however, we find him to be considerably short of the number of votes required to place him in office, and a much distressed man leaves the polea to return home. Here all is thrown into pandemonium on the announcement of failure, and a more dejected person can scarcely be found. A subject bound to prove a winner. 384 feet.

THIRTY YEARS AFTER (Gaumont).—A touching drama enacted in a life time. Poverty stricken, a young mother is obliged to abandon her infant son. Overcome by remorse she seeks the child, and without disclosing her identity secures a position as nurse for the little foundling. Thirty years later the nurse, still retained in the employ of the foster parents of her son and now serving as nurse for his son, is surprised in the nursery while embracing the little fellow after making a comparison of the little fellow with the photo of his father. She can contain herself no longer and confesses to her son her identity. He embraces her and directly he ushers her into the drawing room, where his wife and foster parents for the first time learn of the secret that was borne in the breast of the nurse all these years. The in-

telligence is very kindly received, and the entire group, happier than ever, forms the sequel of the series. Photographic detail and perspective are perfect. 650 feet.

AWKWARD ORDERLY (Gaumont).—This subject is rendered in a very pleasing manner and depicts the innocent sport enjoyed by a new recruit appointed to brush the clothes of the colonel. His deportment in impersonating the colonel is as amusing as it is facetious. Good detail and excellent action throughout. 364 feet.

MADAM IS CAPRICIOUS (Lux).—Wholesome amusement is provoked as the feminine contingent of a domestic partnership engages in a shopping tour with her alleged lord and master. Everything that meets the gaze of madam is purchased, including a dog, parrot, donkey and various statuary, irrespective of her husband's remonstrances, and delivery thereof entrusted to the unwilling man. At the conclusion of the trip a gentleman friend passes in his carriage, he invites madam and the luckless benedict is left to himself and his purchases. Angered at the turn of affairs he donates all to a passing pedestrian and engages in a tour of the town to vent his anger. 334 feet.

A GOOD THIEF (Lux).—Scenes of thrilling and pathetic adventure are depicted in this series. The booty of a daring robbery left in the apartment of a poor artisan, who, with his wife, is out in an effort to secure assistance for the dying daughter. Well dramatized and of good photographic detail. 517 feet.

Pathe Freres issue:

MOUNTAINEER'S SON.—Two poachers, well known for their skill in killing game as well as for their luck in dodging the police, are seen departing for one of their hunts accompanied by the leader's son and wife. They soon disappear in the mountains, and the wife and son returning hear a noise in their cottage. The woman enters and finds a burglar at work collecting their valuables together. She seizes a gun and compels the malefactor to leave the house without carrying on his wicked designs.

Infuriated by his failure the thief resolves to avenge himself, so hurrying to the little village further on goes to the police court where he promises to deliver up the two poachers for the sum of $500. The police accept and our burglar thinks he will have his revenge; but not so, for the hunter's son has followed in his footsteps and overheard his conversation with the police and goes to the spot where police and criminal are to meet. The burglar arriving first, the boy creeps up behind his victim, and before another minute has elapsed the youth hurls the unsuspecting man down the ravine into a precipice. The little hero then rushes to where his father is hunting, warns him of his great peril and we leave them hurrying to a place of safety. We now return to the top of the black mountain, where the officers are to meet the betrayer and capture the poachers. They are soon seen arriving, but not finding anyone and it being past the appointed hour, they begin looking for their man, and whilst gazing down the ravine see the prostrate form of a human body; they all rush down the steep sides of the mountain in their anxiety to reach the unfortunate below. They soon recognize their leader, now dead, and believing that he has met with a terrible accident on the black mountain top, quietly take him away, and thus the terrible tragedy is ended—the ravine being the only one knowing the truth of the sad tale. 459 feet.

PRETTY DAIRY MAID.—A winsome looking lass is the dairymaid of an old couple who, being very kindhearted, have adopted a lunatic. This maniac falls in love with the pretty lass, and following her one day to market witnesses the forest guard kissing his love in exchange for toll money when crossing the villa bridge. Infuriated by this, the baffled lover rushes back and swears vengeance on the girl and her lover and soon puts his threat into execution. With a lunatic's cunning he steals the guard's rifle, and awaiting the girl's return shoots her dead as she passes before his hiding place. The deed accomplished, he puts the compromising cartridge case near the dead body and brings the rifle back to its place unperceived. Peasants finding the corpse soon after and recognizing the cartridge belt have the guard arrested for murder. The lunatic is then avenged, as both his love and rival are done away with, but his conscience proves to be a terrible companion for his guilty soul, and at last, overcome by remorse, we see him prostrate before the murdered lassie's grave begging for forgiveness of his crime. A clergyman happening by and hearing the crazy man's ravings hastens to summon the police. The patrolmen soon arrive at the cemetery, but the lunatic, hearing them approach, rushes away and onto a high cliff, where, in a fit of terror, now that his crime has found him out, leaps down into the roaring sea. The guardsman is immediately acquitted and restored to the high place he formerly held in the esteem of his fellow men. 688 feet.

ARTIST'S INHERITANCE.—A young artist, rich in talent and hopes, but poor in money and comforts, receives a registered letter informing him of the death of a wealthy relation and of his failing heir to a big sum of money. On receiving this welcome and timely news our young Rubens starts out to inform his friends, and after many discussions as to how they will spend the first night they all decide on a good dinner. Now a dinner is a very fine and agreeable thing, especially when one is as hungry as our young future artist, but to have such a feast one must have money, and the general call for funds has only produced about one dollar. So they all go, armed with the letter, telling of the heritage to all the traders of the district. First the latter refuse to give our young men any goods except against cash, but on reading the letter soon change their minds, and the whole troupe of merry makers return laden with eatables and wine. They get royally drunk, and one of their comrades falling unconscious under the table, they dress him up in a knight's armor; when hearing the police coming up to arrest them for disturbing the peace of the town, they place the disguised drunkard against the door and climb out themselves through the roof. They reach the street by means of the gutter just in time to see the modern warrior being taken to the police station. They all fall against each other, laughing at the good joke played on police and friend. 393 feet.

STOLEN SAUSAGE.—Two robbers having stolen a long string of sausages run off with their booty and arriving at a secluded spot start eating their spoil when they are disturbed by two policemen who have followed their trail. Recognizing the guards' uniforms, the two men rush away, not forgetting, however, to take along with them their string of stolen goods. They climb a wall and let themselves down on the other side, using the string of sausages as a rope; still being pursued, they come to a house not yet completed. They climb up the scaffolding, but in doing so they have let the string of stolen eatables hang at the back of them. One of the policemen, seeing an opportunity to overtake the miscreants, seizes the dangling sausages and is pulled up by the retreating men. A wild chase on roofs ensues, till finally the thieves are captured and led to prison, tied together by the sausages they have stolen. 295 feet.

JAPANESE BUTTERFLIES. — Two Japanese artists having drawn a silk worm on a screen, the animal takes life and starts spinning its cocoon and is soon hidden in its silken prison. The cocoon being now fully in view, it suddenly splits open and a beautiful butterfly takes its flight. After having fluttered for a while the magnificent insect comes back to earth and then undergoes a number of changes, presenting to the astonished eye of the spectator the most glorious display of colors, which blend from the darkest shades into the most deli-

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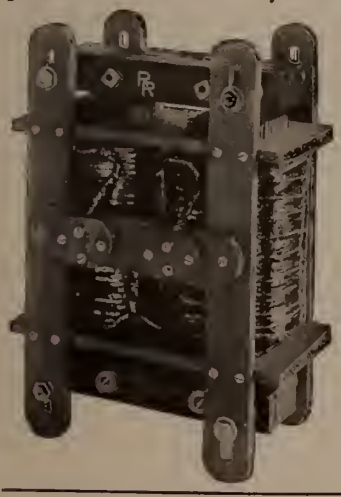

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NOBLEMAN'S RIGHTS.—A cruel nobleman is seen riding through his vast domains and collecting the taxes of his impoverished tenants. If some of the poor farmers of his estate are unable to pay the heavy yearly dues he commands his overseer to seize all the cattle and horses, and thns leave the poor people to starve and toil until they can again collect enough money to fill his bottomless coffers. Thus we follow the almighty master from farm to farm, and his cruelty is felt wherever he stops, until reaching the prosperous house of one of his vassals he commits a barbarous deed which is going to seal his fate. He sees the pretty daughter of his vassal and has her taken to his castle. The father objecting to this outrage, the infuriated ruler has him flogged and tied to a post to die. Rescued by his young son, the robbed man rushes from farm to farm, haranguing the terrified workers rouses them to such a pitch that soon a powerful host of primitively armed men is seen marching towards the castle. The nnsuspecting tyrant is soon captured and is going to be stoned by the infuriated peasantry when the captive's wife, hearing of her husband's peril, rushes to the scene. Now, the noble woman has a kind heart and has always been good to the poor sufferers, who on hearing her plead for mercy doff their hats and release their prey. The nobleman just saved from the jaws of death understands that kindness goes further than brutality, and going to a crncifix near he swears to God that his life will henceforth be one of kind and noble deeds. 639 feet.

LOCKED UP.—A soldier having obtained special leave from his colonel to stay out of the barracks nntil midnight departs from headquarters in high glee and stopping at the first cafe, orders a glass of beer and writes a letter to his sweetheart informing her that he will call that evening at 9 P. M., in her employers' kitchen. Having posted his note he stops at a hotel to wash and brush up so as to look his very best when he pays his call. His toilet being finished our lover tries to open the door, looks in vain for the latch and, finding none, tries to push his way out. Now the door of the compartment is a swinging one and need only be pushed to gain the outer world, but our soldier is a country bumpkin and has never seen such devices before. He therefore goes on struggling for hours, until, infuriated at being held a prisoner, he takes his sword and cuts through the partition into the street. Aroused by the noise a waiter enters and finds our dragoon half way through the wall looking at the kitchen window of the opposite house, where his sweetheart, disappointed at his non-appearance, is flirting with a young student. Disgusted, the soldier returns to the barracks and there is put into prison for being three hours late. Alone in his cold cell our friend has time to meditate on his misfortune and his stupidity. 492 feet.

LITTLE CHIMNEY-SWEEP.—A wealthy man, his young wife and a friend are finishing their meal, when the little boy of the house enters, and being asked by his mother to play the violin the little man starts the pretty melody of Jocelyn's "Berceuse." Soon after the husband departs, and the friend quickly rising takes hold of the young woman's hand and declares he is passionately in love with her, but being severely rebuked glides out of the room, a cruel smile of hatred on his face. We follow the coward to a secluded spot, where we see him talking under his breath to two footpads, he then jumps into his motor car and we next see him paying a nocturnal visit to the married couple's house. He breaks into the little boy's room, orders the child to be gagged and placed in the waiting automobile, which he drives recklessly to a dingy cottage, where he deposits the infant.

Returning to his friends' mansion he witnesses the terrible grief of the bereaved mother and is avenged for the slight put upon him when he declared his love. Meanwhile the poor little boy has become a waif of the world, a chimney-sweep, and is terribly ill treated by his employer, who gives him more blows than food. The poor little fellow and his companion are broken hearted, when they come to a beautiful house. In front of the iron gates an old man is playing the violin for a penny. The little sweep remembers he too can perform on the instrument, takes it from the hands of the beggar and plays the "Berceuse"—his mother's beloved piece. The windows of the castle are opened, a woman is sitting prostrate on a couch, she hears the strains of the fiddle, recognizes the never forgotten melody and rushing out to the gate finds her darling, thin and worn, but alive. She takes him to her heart, not forgetting his little companion, and begs for particulars of the kidnapping, when father and friends come in. The little sweep points out to the recoiling man next to his father, and understanding the truth, the head of the house has the coward convicted for life. 459 feet.

PRETTY FLOWER GIRL.—A flower girl having sold some flowers to a rich nobleman is leaving the beantiful park, when hearing steps following at the back she turns round and finds her customer of a few minutes ago with hat in hand telling her that he loves her and has loved her from the very first moment he set eyes on her pretty face. She laughs at his declarations but being flattered by the rich man's attention allows him to follow her through the park.

Arriving at the gates they make an appointment for the same evening and depart. The rendezvous is next seen and the two are talking like old lovers, perfectly happy, and so wrapped np in each other watching them. The forsaken wife departs unperceived by the guilty couple, and on reaching the house is soon dressed up in man's clothes and returns to the meeting place. There she flirts with the flower girl, who, finding the newcomer more to her taste, leaves the infuriated nobleman and departs with her new conquest. The rejected suitor follows the retreating couple and on reaching a free space hails his youthful rival and they are soon fighting for the hand of the flirt.

The disguised woman is, however, apparently no match for her husband, for she suddenly puts her hand to her heart and is going to fall when the victor of the conquest, grabbing hold of his defeated enemy, notices that he wears a wig, and pulling it off recognizes his wife. He believes he has killed the woman he really loves when she jumps to her feet, thinking that the lesson inflicted on her husband has been severe enough and explains that she only feigned the wonnd to stop the ridiculous duel and bring him back to reason. They are both seen departing arm in arm before the amazed and baffled young flower girl. 557 feet.

NELLIE, THE BEAUTIFUL HOUSEMAID (Vitagraph).—Three old bachelors, retired sailors, are keeping house. One is frying something in a frying pan; another is sewing buttons on his pantaloons; the remaining one is setting the table. All are dissatisfied and get into an argument over their respective duties. One snddenly has an idea. They put their heads together and send this "ad" to the paper: "Wanted—Pleasant young woman for housekeeper for three elderly gentlemen. Apply by letter only. Bachelor's Hall."

The next morning they are anxiously awaiting the postman. He finally arrives, bringing a bundle of answers to their advertisement. Finally one is selected, in which the applicant gives her age, states that she is a good-looking brunette with amiable disposition and a first-class cook and lanndress. The name signed is "Nellie White." An answer to this is sent, and in due time a response comes announcing Nellie's arrival on the 10.30 train. We see the three men sitting down, each one endeavoring to think of some plan whereby he can meet the brunette without exciting the suspicions of his companions. First, No. 1 sneaks into his room, brushes his hair, puts on a new necktie and fancy vest. Watching his opportunity, No. 2 goes to his room, dons his silk hat, and with his cane and buttonhole bouquet is quite the "giddy boy." No. 3 retires to his apartment, trims his beard, puts on a toupee and otherwise adorns himself and is ready to meet the newcomer. Each old bachelor thinks he has fooled the others and one by one they start for the station. The first one arrives, looks down the track, walks up and down, proud of his appearance. Suddenly No. 2 looms up and both he and the first arrival are terribly confused, each endeavoring to look and appear innocent. No. 3 arrives finally, notices his companions and pretends to be out for a little stroll. The train finally pulls in and an enormous colored woman, the only passenger to alight, jumps off, carrying a valise marked in large letters "N. W." The old men are rooted to the spot. The lone passenger waddles over to them, shows them the letter and introduces herself. They look at each other, join arms and dejectedly start for home. Nellie following.

Reaching Bachelor's Hall, they enter. The men get into a sarcastic argument over their manner of dress and retire to their respective rooms. Nellie removes her hat, puts on an apron and starts to work, cleans and straightens things up and cooks a fine dinner. The bachelors return in a rather glum frame of mind. They sniff the dinner and their humor immediately changes. They sit down and eat heartily. The new cook has more than met their expectations. They all stand up and drink a toast to Nellie. 615 feet.

CATCHING A BURGLAR (Williams, Brown & Earle).—"Catching a Burglar" opens at a country inn, outside which a motor car is standing. The chauffeur is approached and bribed by two shady characters, who desire to utilize the car in a raid on a country mansion. The car is pulled up outside one of the windows of the house, a ladder reared against the wall and the house entered through a first-floor window. All the most valuable articles in the room are hastily seized and passed down to the car, and the party is about to make off with the spoil when a man servant espies them and runs to his master.

The latter quickly orders his own motor car and sets out after that containing the thieves. He is gradually overhauling them, when a tramp, whom the others have bribed, makes a slash at one of the tires with a knife and succeeds in puncturing it. Little time is, however, wasted in replacing the wheel with a spare one which is carried, and the pursuit continues, the rogues lightening their car by throwing out part of the spoil from time to time. The pursuers stop to pick up a policeman and then quickly overhaul the car, into which they jump as the two motors are running side by side, and succeed in securing the runaways. The subject may be recommended to those who appreciate sensational films. 525 feet.

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Broncho Buster.
Little Black Lamb.
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Editorial.

Organization

It cannot be denied that organization has merit, whether it is by the producer or the consumer, the manufacturer, dealer or workman. The degree of merit depends upon the fundamental principles. There can be many kinds of organization—good, bad and indifferent. The good alone can survive and attain success. Too many times we find people clamoring for organization with not the remotest idea of what they really want. This is one of the chief causes of failure in many movements. Thoughtless radicals make themselves self-constituted dictators and blindly appeal for and advocate organization. Having aroused sentiment in that direction, we often find such leaders powerless to point out intelligently the need of an organization, or the course to be followed to perfect one. In all such matters it is well to carefully study the instigators.

Ordinarily, all organizations are looked upon as agencies through which justice and protection may be obtained. To obtain these one must be just and honest. If in the initiative of such a movement a spirit of coercion, vindictiveness or retaliation is shown, public prejudice is at once started that is hard to overcome.

Good judgment will at all times dictate that if a cause is a good one it can be best advanced by moderate and conservative methods and arguments. If it has good points, show them; if a necessity exists for the advancement of the cause, point it out; if good results are to be obtained with fairness to all concerned, let them be known.

The moving picture exhibitors are urged to organize. They are the best judges as to whether or not they should do so. If they feel they should form an organization of their own they have a perfect right to do so, just as much as the manufacturers, renters and operators have. But as a duty to themselves they are not justified in plunging headlong into a radical movement that is likely to dwindle into a farce and make matters worse than before they started to make them better. Some advocates of organization on behalf of the exhibitors unfortunately display the wrong kind of spirit. It is too antagonistic, and exhibitors should be exceedingly careful in considering advice from such sources. If the manufacturers and renters, or one or the other, are not treating the exhibitors right (and such appears to be the case in some instances brought to our notice), the matter can be remedied more easily and satisfactorily than by club wielding. The first step advocated by an intelligently formed organization is a conference for the presentation and consideration of grievances, and a discussion of measures to provide a remedy. Dictatorial methods cannot be resorted to with success, only when one is in the position of dictator, and no exhibitor should allow himself to be led to a false belief or position by any harangue to the effect that he is the dictator in the moving picture business.

We say this with all honesty of purpose and sincerity of belief. The exhibitor is a very important factor, but any one with knowledge of the moving picture business must know that the exhibitor, as a factor, is not indispensable. To show this, take the situation in one of the foreign countries, where a large manufacturing concern is making direct exhibit of its products and dispensing entirely with both rental and exhibiting agents. For the sake of those who have capital invested and have built up a business in the rental and exhibiting of films, it is hoped this method may never be adopted in this country, but such an event could not be brought about quicker than by ill-advised and radical organization.

The exhibitors should have a means for properly presenting their grievances and advocating and securing remedy. This can best be done by organization, but it must be one of the kind that can command attention and respect by reason of its own existence being above reproach or open to attack of bad faith.

The Rental Schedule Attacked.

"FAIR CHANCE FOR F. S. A."

That the so-called organ of the F. S. A. should have turned traitor to the principles upon which the association of film renters was founded, is no surprise to us or to those who are familiar with the personnel of that esoteric publication.

To advocate the abolition of the rental schedule now in force is but the first step towards the disruption of the Association. To carry out the suggestion of the editor of the *Index* would plunge the trade back into a worse condition than it was before the F. S. A. exerted its wholesome influence. Getting business in the way that is recommended by our contemporary is but characteristic of his kind and the advice or suggestion will no doubt be received with as little respect as the source from which it emanates.

Frenzied agitation, on the one hand, tries to incite the exhibitors to organize and fight the F. S. A. On the other hand the F. S. A. are urged to fight among themselves; for this would be the final outcome of a course such as suggested. It thus appears that the F. S. A. is the butt of all trouble makers, whether they come disguised as a wolf in sheep's clothing or as a fanatic with a mission to perform.

Being possessed of the goods, the F. S. A. are not afraid of, or suffering from, open competition. They are holding and increasing their customers (and there is a limit to the volume of business which any one concern can successfully handle). A half acre well tilled is more profitable than a ten-acre field running to weeds. If the members of the F. S. A. keep on planting the wheat, the blatant wind of discontent will not prevent each one from reaping his fair share of the harvest.

We have sounded the opinions of all F. S. A. members within reach and cannot find one that is in favor of abolishing the schedule. A fair chance for the F. S. A.

means an equal chance for the Independents, and while there are some among the latter who would like to see the Association rental schedule abolished, knowing that a house divided against itself cannot stand; yet the wiser heads among the Independents—those who are conducting their business along clean and fair lines—would regret such a retrograde step, even among their opponents.

* * *

Now let us consider the reasons put forth by a contemporary for the adoption of this course. The main argument in favor of the abolition is that the Association members will be enabled to compete with the Independents on rental prices. It is claimed that a great many exhibitors are willing to sacrifice quality for cheapness and the Association schedule is therefore a barrier to competition. To sacrifice its schedule for such a reason would be a confession to weakness which the Association cannot afford. That many exhibitors will cling to the cheap article cannot be disputed, but can they build up and maintain a business on such a policy? We fear not. No exhibitor can come below the admission price of five cents and the patrons will not pay the same price for a good show and a bad one. The man with the cheap show can only go so far. The competitors who are willing to accept a smaller percentage of profit to give their patrons a better class of show will eventually win out. The Film Service Association claims it represents the best in the business. To prove this it must maintain and stand for the best.

It has been suggested as a compromise that the schedule be readjusted so as to allow the rental of old subjects at rates that will compete with those of the Independent. As a loophole by which the Association members might compete with each other and conduct business in a manner directly contrary to its principles, such a plan would fill the bill to perfection. There would be nothing to deter an almost absolute disregard of the schedule. The contracts between renters and exhibitors under the rules would be mere subterfuges. Practically no attempt would be made to uphold the schedule rates because the renter would be safe under the representation that the contract price could not be asked when the exhibitor had been given old subjects. More than this, there would be constant conflict between renters and exhibitors on the question as to what constituted new and old subjects and necessarily disputes at the cashier's desk when the time arrived for settlement of bills. Such a compromise would result in endless confusion in all quarters.

As a square business proposition the abolition of the Association schedule would be preferable to the compromise, but in either event quality must be maintained. From all reports at hand, and the agitation against the schedule bears it out, the Independents offer cheaper rates than their competitors. It is thus fair to assume that if the Association has taken exhibitors from the other side the gains were made through superior quality. It is also perfectly justifiable to conclude that a diminishing of quality will operate in a similar manner against the Association. There is no doubt that all members of the Association are most eager for a red hot competition, but thus far the wise ones hold the reins. They admit that to do this with the effectiveness desired the present service must be given at the Independent rates, and they do not see their way clear for this at present.

Send $2.00 for a Subscription to the Moving Picture World—the only independent newspaper in the trade.

Delivering a Lecture.

By Burton H. Allbee.

Specially contributed to the Moving Picture World.

Like everything else, lecturing is a business, and, like practically every other business, can be learned. Some will never have to learn it. Some will learn it better than others. Some will never learn it at all. The first will achieve the greatest success. The second will be successful, but the last had better give it up. They will never make a success. It is time, energy and money lost.

It doesn't matter how good a lecture one may have, if it is poorly delivered the effect is lost. Good matter poorly delivered falls flat, no matter how well advertised the lecture may have been or how good the illustrations may be. Delivery is the essential feature of all lectures. A poor lecture well delivered will please an audience and bring success and money to the lecturer.

It is better to read a lecture and read it well than it is to attempt to deliver it without manuscript and flounder through it. If a lecture is well read it is often difficult to distinguish it from one delivered without the manuscript. Highly technical lectures should always be read. Often the intricacies of technical work demand the close following of a carefully written manuscript. In such cases it is folly to attempt to get along without manuscript. Such points as these can best be decided by each individual lecturer, but it is well to remember that adherence to manuscript is not unpardonable, and, in certain instances, as suggested, it is recommended.

Speaking without manuscript is more difficult, and, when well done, far more satisfactory than reading the lecture. But the facility which insures satisfactory delivery is acquired by thorough preparation and a complete knowledge of the subject. Poorly informed speakers neither interest nor hold their audience. Lack of preparation is responsible for many failures which might be transformed into successes.

To know one's subject thoroughly doesn't argue that one can tell others about it in such a way as to make it interesting, though it would unquestionably be instructive. There are so few, however, who care for instruction unless it is offered them in an attractive form, that one must study to arouse interest.

Interest arises almost wholly from the human quality which one introduces. Practically the only thing which interests men is men, and unless the human element can be introduced sufficiently to attract attention and appeal to the human quality in the audience, what is offered by the lecturer will fall on more or less dulled ears, and unless a speaker can hold his audience the work is hard and seems unsatisfactory.

Speaking without manuscript allows more scope for introducing the human element, telling a good story now and then or some other touch which will add to the life interest of the lecture without disturbing the arrangement of the matter. It can be said, too, that one will in time become able to give any lecture without manuscript, no matter how closely he may be tied to it in the beginning. Gradually he learns it, with all the touches and interesting features which grow with the work as he proceeds; and when he is able to break away from his manuscript and tell the story without he has acquired facility and power, either one of which would have been impossible as long as reading was essential.

Don't attempt language which is difficult for an audience to understand. Make your language simple and it will be strong, and will hold attention and convey information where other language would not do at all. To attempt to create an impression of erudition by using long words and quoting foreign phrases is in decidedly poor taste. It comes very far from impressing an audience. On the contrary, it is quite likely to work quite the reverse and influence the audience to feel a species of contempt for the speaker.

While the lecturer may do his work quite as well one way as another, to do it without manuscript is so much more impressive, leading the audience to believe that the speaker knows his subject better and has put much more time into it, that one can scarcely advise any other method. Write out the lecture and learn it. Then one becomes master of it and acquires a facility which helps wonderfully and at the same time enables one to face an audience with more confidence.

The use of one's slides is important. Most of the charm of an illustrated lecture depends upon the pictures. However able the text may be, it can be but little more than an explanation of the illustrations. If, then, the slides are poorly managed, much of the good effect is lost and a considerable proportion of one's work goes for naught. That is, the best features of a lecture are frequently those little indefinable touches which keep the audience alert and interested. Poorly managed slides will disgust an audience quicker than almost anything else one can do. Slides out of place, upside down, here and there one broken and a score of other things that happen, all tend to detract from the interest and impressiveness of the lecture, and every possible precaution should be taken to prevent these little, but important, things. It requires care and extremely close attention, but no more than should be given to any business which the promoter expects to make successful.

Different methods are adopted by different lecturers in managing their slides. One way is to talk to the slide. That is, have the picture thrown on the screen before saying anything about it. In scientific subjects, where accurate explanation is necessary, this is the proper method to adopt, but as much cannot be said of other subjects. It argues little ability as a story-teller and little ability as an illustrator, unless the pictures are maps, diagrams and similar subjects, which require explanation as one goes forward.

Very many lecturers do this, however. Probably more talk to their pictures than otherwise, and some very successful lecturers do it. In this, as in other features of this work, much depends upon how it is done. If it is well done, what is said is interesting and the pictures are good, the audience will complain little or none at all. If, however, there is a weak place, it will be discovered the more easily and the lecturer will suffer in consequence. He may be able to draw the first time, but he will scarcely be welcomed back.

The right way to illustrate a lecture is not to mention the pictures at all, but, as the lecturer begins to talk about a picture, or the particular point it reproduces, it appears on the screen illustrating his remarks. It is quite as easy to do it this way as the other, after one acquires the knack, and there is positively no excuse for not doing it the right way.

The operator is only less important than the lecturer. A poor operator can spoil a good lecture, though the reverse of this is not true. A good operator cannot make a poor lecture good, but he can do something to help it. The operator should know the lecture as well as the lecturer himself and be ready to introduce the slides at the proper place. This helps the lecturer wonderfully and it is quite as easy to do the work right as it is to do it wrong.

Ought a lecturer to use a signal? Yes and no, and the answer depends upon conditions. If his operator works with him steadily, signals are unnecessary, but if one has a different operator every night it is impossible to get one's slides changed properly without a signal. Under those conditions the operator must know when to change the slides, and he can't do it without a signal, consequently it is advisable to use one. But where a lecturer and operator work together long enough to understand each other, it is no longer necessary, and ought not to be permitted.

The kind depends something upon the size of the hall where the lecture is given. In a small hall one of the little clickers which boys use for telegraphing is quite sufficient, but in large halls the sound could scarcely be heard and there the small light which flashes directly in front of the operator, unseen by any one else, is desirable. The push button can be carried in the hand and the wire laid in some out of the way place. It flashes and the slide is changed. The audience has heard nothing, and it adds to the effect of the lecture to do it this way. The clicker is in some degree disturbing, but it is a permissible makeshift which can be tolerated for lack of something better.

This series has covered the preparation and delivery of a lecture, from selecting the subject to getting the pictures on the screen. It has been prepared from experience and is drawn from the knowledge acquired by one who has been through it all, and who is still active in the work and expects to be for years to come.

THE SITUATION IN A HUMOROUS VEIN.

Contributions from Our Readers.

We do not hold ourselves responsible for the opinions expressed by our correspondents.

MUSIC PUBLISHERS AS DISTRIBUTERS OF LANTERN SLIDES.

By Dan'l H. Palmer.

The music publishers of New York and other cities of America one year ago had the practical monopoly of dealing in song slides. They were the distributers, and people wanting song slides were instructed at the various manufacturing centers of the commodity to go to the music publishers for their slides. The manufacturers of slides were, with a few inconsequential exceptions, tied to the music publishers, and could get no work unless it came from the music publishers. The music publishers, in the vast majority of cases, dictated that the slide makers must not serve customers outside of the publishing fraternity. At that time the publishers were vieing with each other in furnishing free talent to theaters, nickelodeons and other places where songs could be presented to the public.

Suddenly there arose a disposition to abate several nuisances. The way to stop the music publishers from monopolizing a market which they had usurped was to get in ahead of them. To sell slides to singers was impossible. The alleged vocalists (because the majority of singers to-day are only alleged vocalists) had been degraded into a race of song slide beggars, but to get a set of slides out to the rental bureaus before the publishers could get the same song illustrated was an easy matter. So one man who knew the business thoroughly bought a copy of a song that he knew a publishing house had contracted for to be illustrated by another firm, and in forty-eight hours he had illustrated it and no less than a dozen prominent rental bureaus were sending out the slides to their customers. In one week over half a hundred sets of slides for the song were doing duty from Maine to Texas. The slide maker whom the publishing firm had employed to make the slides had not yet made their negatives.

Hearing that a new slide maker had illustrated their song, the publishing house sent for him, and he very curtly informed them over the telephone what his street and office number was, and that his time was worth five dollars an hour, and that if they had any business with him that they could call on him. They did call on him, and asked him to sell them some slides, and he just as curtly told them that he would sell them one hundred sets for cash—but not a slide until all his private customers had been supplied. Then they "bluffed," and said they had given the exclusive right to illustrate the song to another man, and he told them that they did not possess the right to give "exclusive rights" to anybody, and that he would illustrate any of their songs without their permission whenever he felt it to his interest.

Right there the monopoly of the music publishers in the song slide business began to break down, and to-day it is an exception rather than the rule to buy slides from music publishers. The independent shops that do not make slides for publishers are to-day doing a good business, while the shops that have stuck to the publishers have found their orders largely cut down. The music publisher has found himself as a distributer of song slides a secondary consideration, and many of them have discontinued the practice of having slides made for their songs altogether. They have learned something else, too, and that is that there are song writers besides the hangers-on around their offices, and when they go to a theater they more often than otherwise listen to a good song and look at handsome illustrations for the song and realize that the song writer is totally unknown to them or is some one they have turned down. The small publishers are now beginning to have their innings, and it is known that for several years few of the song hits have gone on their merits, but have been boosted into hits by the most unscrupulous methods of advertising, while some really meritorious publication from some struggling publisher was left to rot on the shelves because he was unable to get circulation for it.

As an illustration of the ungrammatical and unrhythmical writing of lyrics: Charles K. Harris has just published a song, entitled "I'm Going Back to Kentucky, Where I Was Born." This title, which comes into the words of the song several times, is unrhythmical and ungrammatical. The writer would like to have the publisher parse this title. It evidently was written by a person absolutely destitute of all knowledge of grammar. If that title had been written "I'm Going Back to Old Kentucky, the Place Where I Was Born," then it would have been both grammatical and rhythmical. Now, this song is expected to be a hit, and is only another illustration of how the taste of the people has been debauched by the popular song of the day. Of course, it will be illustrated.

It will be a happy day for the slide makers in America when every music publishing house in the land does not own a set of lantern slides. It will be a happy day also for the music publishing houses. Then singers will have to buy their own slides and the price of slides will go up to where they belong, the amateurs and the cheap trash makers and copyists will be eliminated from the business and the grade of singers will be improved. The good competent singer will then come to the front again and the publishing houses will not dare publish the trash they call songs now, as good singers will not handle them.

Drunken with the hunger of money and staggering with the weight of their own illiterate self-importance, the ex-corset drummers, the ex-cigar makers, the ex-pawn brokers, etc., etc., who now constitute the bulk of our popular music publishers, have debauched a business that once attracted gentlemen of education, into a filthy pikers' game. Their greatest delight is to float a song containing a suggestion of a fallen woman, the unfaithful sweetheart, or worse. If they can picture it with lantern slides bordering on the absolutely filthy, then they are happy. The signs of the times show, however, that the day of these men is nearly ended, and old standard firms that once published the popular music are again beginning to take an interest in that business.

The biggest curse to the song slide business is the singer who cannot sing, and, sad be the tale, this is the kind of singers boosted by the publishing houses. He can kill a good, clean song with his hoarse, rasping voice quicker than a complete burn out, and killing the song retires the slides.

Many of the music publishers have concluded to get out of the lantern slide business. Allow the writer to say that this is the wisest conclusion they could come to. If many of their song writers would conclude to go back to the pick and shovel and get out of the way of the song-writing business, they also would be wise.

EXHIBITORS ARE NOT SATISFIED WITH THEIR BILL OF FARE.

By Hans Leigh.

Do the heads of the F. S. A. ever think seriously of the class of drama and comedy which is being turned out by the dramatic architects of the moving picture business? Is it possible that the men who have built up so great an industry can look over your weekly film review columns and not blush for the olla podrida of vicious, bloody, weak-kneed plays which are displayed there? And, permit me to say (because my readers are entitled to the information), that I am not without the right to criticise. Twenty-five years in journalism as reporter, special writer, book-reviewer, dramatic critic and editor, topped off with eighteen months' experience as the proprietor of a motion picture theater, should entitle me to express a few opinions.

Take as a specimen of the film output your issue of April 25. In this I find but one drama which it would be possible to star as a first-class feature. That is Edison's "Burning of Rome." This subject is spectacular, contains many elements of human interest and possesses the dignity of history. "A Modern Naval Hero" (Great Northern Film Company), comes next. There is a strong flavor of the dime novel about this play, but it has the dignity of war, as against the private revenge and criminality which stains so many of our picture dramas. "A Poor Man's Romance" (Pathe Freres) and "True Hearts" (Vitagraph) are healthy plays, and sufficiently interesting. "The Airship" (Vitagraph), as a farce, has a new face which is a welcome relief after a line of comedies which are almost as much alike as bullets cast in the same mold.

If an exhibitor could get these five pictures in one week he would have little to complain of, but will he get them? It is more than likely that he will get the following:

"The Holy City" (Selig), an impious and sacrilegious travesty which must arouse the disgust of every serious Christian—a love affair between Mary Magdalene and Barrabas the robber, with a jumble of Judas Iscariot, John the Baptist, Herod, Salome and Christ. This play is built up on the dramatist's imagination, and is without the Biblical authority, which could alone justify its production.

"The Poacher's Wife" (Pathe), which is based on a common case of adultery, followed by murder.

"Under the Livery" (Pathe), in which a servant detects his wife and fellow servant in sordid intrigue with their master's son, and murders her by shooting the unfaithful woman in her lover's arms.

"The Workman's Revenge (Pathe), in which a workman, discharged for idlness, kidnaps his employer's child and then blackmails the distracted parent every week; living very comfortably on his ill-gotten gains until he gets a new job. The excuse for these two felonies is that the workman has a family and needs the money.

"A French Guard's Bride" (Pathe). A young girl engaged to a private soldier flirts shamelessly with her fiance's captain, infuriating her lover so that he attacks his superior officer, murders him, and is condemned to be shot. At the fatal moment, the flirt, with one lover murdered and the other about to die, flings herself on the latter's neck, and both are riddled with bullets.

Do not these comprise a lovely display of passion, jealousy, adultery, murder and unpunished robbery to set before the children of America? Are you surprised at the voice of protest often raised against the motion picture business when the leading manufacturers of the F. S. A. turn out such a sickening mess as this for public delectation? Between these extremes there are a number of pictures of a middle character, such as "Harry, the Country Postman" (Pathe), where one man is choked to death and another is shot dead, but in which virtue, on the whole, is triumphant; and then a number of very ordinary comedies.

Turning back to your list of April 18, I see but one topliner, Kalem's "Presidential Possibilities." Pathe Freres are not so outrageous this week, but they show us a crowd of draymen becoming disgustingly drunk, a man kicking a woman, a boy using a set of tools to completely wreck and ruin his parent's home, and they also suggest to the rising generation that gambling is a good way to become rich ("A Hunchback Brings Luck"). The Pathe list of this week ends with a horrible drama in which a sailor detects his wife in adultery with a miller, and throws the miller with his horse and wagon over a precipice into the sea, where, as the Pathe press agent exultingly says: "They are being dashed to atoms on the protruding rocks, and the last scene is that of the sea angrily beating against the rocks, as if in mute protest against this terrible deed." Why did not the press agent say: "Beating furiously against the rocks as though in fierce joy over its horrible repast?"

BALLOON PHOTOGRAPHY A NEW INTERESTING FIELD FOR THE CINEMATOGRAPHER.

By G. Von Harleman.

It is generally conceded that photography is an important factor in the development of all scientific research. There are three branches of science, especially where astonishing results have been obtained by its aid, viz.: medicine, astronomy and topography.

The wonderful discoveries of the X-rays, the late cinematographic records by the Parisian surgeon, Doyen, and others, show the startling progress due to this art in the service of medicine. The astronomer of to-day is able to record the photographic images of stars hundreds of thousands of miles away. The latest and perhaps the most interesting field of scientific photography is topography, or the making of photographs from a balloon or airship. This phase of the art is being steadily developed in spite of the difficulties in the way. A photographic outfit is now an essential part of an aeronaut's equipment, while not so very long ago it was only an amateur fad on the part of the balloonist.

First in importance is the part that topography takes in the solution of strategic questions, as, for instance, in the Russo-Japanese war, when the Russian army was equipped with an exclusive outfit of photographic cameras, operated automatically in the sky by kites and making the most reliable records of the enemy's location. One of the most interesting topographical records ever made was that of Spelterini, possibly the champion aeronaut of the world, in his voyage over the Alps. These photographs have an extreme value as geographical material, in that they have corrected many errors on the map.

A special field is open here for cinematography, and, strange to say, very little has been done in this direction until quite recently. The pioneer, so far as we know, is H. Ernemann, the young manager of the firm of Heinrich Ernemann & Co., of Dresden. We have heard before of the successful experiments of Mr. Ernemann with his kino-camera —a little amateur machine of superior construction—in micro-cinematography. This kino-camera was just the thing for an arerial trip, being only of the size of a 4 x 5 plate camera, and it was chosen in preference to the standard size, the weight and bulk of which would have been an impediment. There were some very exciting moments during the trip, and the daring sailors had a very narrow escape when descending. A sudden storm caught the balloon and drifted it in among the big smokestacks of the Senftenberger coal mines. Everything in the shape of cargo had to be thrown overboard in order to get away to a safer landing place, and before a safe elevation was reached, the camera and its precious rolls of films were hurled overboard. They were afterwards recovered, the camera being smashed, but the magazines with the films were unharmed. These films, when developed, proved to be of excellent quality and of utmost interest, giving all the phases of a voyage in the clouds.

The time is not far distant when we will sit in our comfortable chairs and follow the sensations of a daring ride among the clouds—the typical movements of the balloon, rising and sinking in the air and revolving around its own axis. As the fields and houses grow smaller and smaller, we will recognize the earth, spread out like a map, but full of life and movement. Pictures from a railway train are always interesting, and we take pleasure in the scenery rolling by as from the windows of an observation car, or a storm on the ocean as seen from a safe distance, but these cannot be compared with the attractions of an aerial trip—a voyage in the clouds. Imagine a trip from pole to pole, over Arctic snows and desert sands, ocean and lake, busy cities and forest and field, without risk or discomfort, and all for a dime or five cents, while we sit at ease in the theater chair!

"UP AGAINST IT."

By J. Hartnett.

One of the most fatal things in the business life of any man is (to use a slang expression) "to be up against it." Some men flash upon the business world with the brilliancy of a plunging meteor, only to drop into oblivion, leaving nothing to remind one of them but a bad odor, just like a meteor that smells rank of sulphurous fumes. Their peculiar methods of business for a time dazzle with its flashing light the older and more conservative heads, but soon the more scrupulous business men forget all about the "flash in the pan" and go on about their business. Then the business meteor, to use a new term, begins to grow dimmer, and, as the small boy says, "smells worser," until it buries itself out of sight in a pile of business debris. Then they are "up against it."

This is just the condition of a certain music publishing house in this city. Their methods of business dazed the older houses for awhile, but unsound methods bring their own reward, and it is believed by everybody that the members of this firm are getting their reward good and plenty.

For some time after this firm opened for business, their songs were heard in every theater of the land, and pictures for their songs illustrated were seen wherever a stereopticon screen was raised. They had a half a dozen hits on the board all the while, and they bid fair to crowd the songs of every other publisher in the city off the stage. This was one short year ago. To-day, alas! their songs are seldom heard in public, and when they are they are few and far between, and are not hits. They don't seem to catch on any more. Now, the cause of the slump:

This song house started out to hire up all the good singers of popular songs in New York. It soon became noised about that they were paying money to have their songs sung. Managers of theaters and places where illustrated songs were sung heard that they could get singers from this house without paying salaries for them. It is alleged that they soon had a corps of singers at work with a salary list aggregating $1,100 per week.

When the theaters found that they could get singers for nothing, they rushed their messengers to this house for free talent. They got it, and men who depended on work of the ballad singing kind sought in vain for work, all the places being filled with the free talent sent out by this house. Then many of them sought for work at this publishing house, and a few of them succeeded in getting it at reduced salaries, while the vast majority were turned away. This made those who failed sore, and whenever they did get work they boycotted the songs of this house, no matter how popular. They also raised their voices wherever they could drive a nail into the firm's coffin against their practice of furnishing singers to the theaters, clubs, hotels and other places

of amusement, free. The singers employed by this house were being constantly dropped, and as soon as they were dropped from the salary list they dropped the songs published by the firm and stopped singing them and plugging for the firm. The result was no gamble, it was a sure thing that sooner or later the house that had been so popular would begin to wane and unpopularity would be its destiny. The meteor that had risen so brilliant had crossed the zenith of the empyrean and was plunging downward toward the Dead Sea of unpopularity, giving off nothing but bad smells.

The result, in more ways than one, has been disastrous. Men who got fair salaries as singers in the theaters and who afterward as employees of this house sang for nothing in these same theaters, now find themselves offered twenty dollars per week by managers who formerly gave them sixty dollars. They also find that the disrepute that the popular song singing industry fell into by incompetent singers being presented to the public has made every manager shy of professional singers, and that there is little or no work elsewhere.

This house has also come to the realization of the fact that with free singers, free song slides, free everything to a certain class of performers, that they have killed the goose that laid the golden egg.

As every man is more or less directly and personally responsible for the troubles which he experiences, this firm can blame themselves alone for the sudden and almost total extinction of presentation of their songs before the public. But the bad odor which their ill-advised speculations has left behind will linger in the business atmosphere long after the charred remains of the meteor has been buried out of sight.

Editorial Notes and Comments

Several exhibitors having asked for the permission to reprint articles from our pages in their circulars, we say that while these are copyrighted, they may be reproduced if credit is given to the Moving Picture World.

The Kleine Optical Company have established branches of their Kosmik Film Service in Winnipeg, Man., and St. John, N. B., Canada. This makes twelve branches of this concern which are now established in as many centers of population on the American continent.

If there is one place in which a lighted cigarette should not be carried it is in a place of public amusement. S. G. Sykes, of Shawnee, Okla., allowed a friend behind the scenes who accidentally touched the curtain with his cigarette; there was no panic, but Mr. Sykes is out several hundred dollars.

P. E. Hayes, proprietor and manager of the Star Theater, Malone, N. Y., sends us a neatly printed invitation to attend his anniversary celebration. Distance prevents us from enjoying the special programme announced for the occasion, but we compliment Mr. Hayes on the success attending his good management.

In connection with our suggestion to exhibitors last week to adopt the lecture feature, we are advised by the Pacific Stereopticon Company, 138½ South Spring street, Los Angeles, Cal., that they have thirty special sets of slides open to rental for such purposes. The series contains some special subjects not obtainable elsewhere.

The Theater Film Supply Company, of Birmingham, Ala., speaks out with a good, wholesome ring: "Business is holding up splendidly, and shows material increase in all quarters." That is the kind of talk we like to hear. It shows backbone, energy and enterprise. It is the true business spirit and gives a refreshing color to a situation that is framed by the weak-kneed individual, who sees nothing but disaster when he is called upon to hustle, or go down in competition.

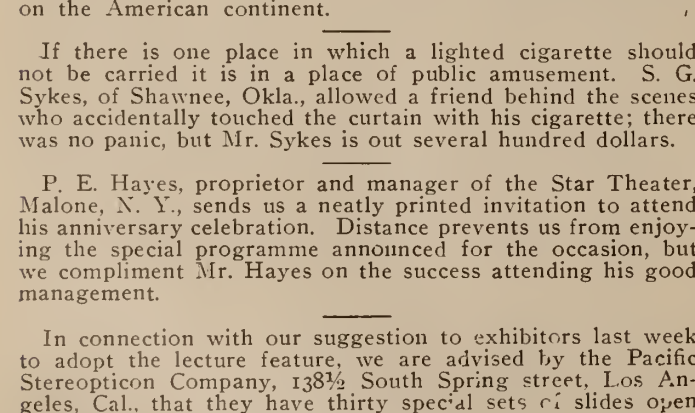
Film manufacturers say the impression prevails to an extensive degree that the preparation of plots for moving picture subjects is very easy work. In consequence of this they frequently find themselves loaded down with offerings from writers, most of which prove useless, if not worthless. Originality and novelty are the main points sought. Only a limited number of writers thus far in the field have qualified. It will not do to take an idea conveyed by an exhibited film and present it with new surroundings and more elaborate details. If the idea submitted is not itself original and novel, the writer is wasting time.

With the advent of June 1, next, the 20 per cent. discount to be paid by the manufacturers of the Film Service Association will become due. The discounts are to be all paid up by June 15. The amount will be considerable in the aggregate, and it is said some of the renters have very nice sums coming to them individually. With the close of the month of May, this discount arrangement will lapse. The manufacturers will thereafter sell their films at 12 cents per foot retail, and nine cents per foot on standing orders. The only additional inducement will be a discount of 10 per cent. at the end of August, next, to all renters who keep up their standing orders during the intervening three months.

We learn that a new device for the exhibiting of talking pictures, that is claimed to excel anything yet presented to the public, is being constructed by Geo. K. Spoor & Co., Chicago, Ill. The apparatus in itself goes far beyond the combined phonograph and picture machine arrangement. It is not the combination of two individual machines, but a simple apparatus that records and reproduces sound vibrations electrically and at the same time taking or projecting the images as they move about in front of the camera. The result is a perfect reproduction in speech and action of any scene selected, and without any limit to the duration of an act or play. It is the intention of the manufacturers to lease this apparatus only, and they expect to be ready to present it to the public at the commencement of the next regular theatrical season.

Opinions of the Press.

We have more than once called the attention of the trade to the adverse criticism of the daily press—especially in regard to the moral aspect of the show. We say again that the only way to prevent these mal-advertisements is to remove the cause. The following reduced fac-simile of an editorial which appeared in the Lowell (Mass.) "Sun," shows that the writer thereof was so much in earnest that he had to talk out in Gothic type and double column space:



OBJECTIONABLE PICTURE SHOWS

IN MANY OF THE MOVING PICTURE EXHIBITIONS HERE AND ELSEWHERE, SOME OF THE PICTURES PRESENTED ARE HIGHLY OBJECTIONABLE. SOME SEEM TO ENCOURAGE GAMBLING, OTHERS CRUELTY, AND STILL OTHERS MURDER. ONE OF THE PICTURES PRESENTED SHOWED A MAN IN DEBT, HIS BUSINESS RUINED, GOING OUT TO PLAY THE RACE TRACK WHERE HE WINS A LARGE AMOUNT, PAYS OFF THE MORTGAGE ON HIS HOUSE AND AGAIN IS HAPPY. ANOTHER PICTURE SHOWN HERE QUITE RECENTLY SHOWED TWO ROOSTERS IN A MOST REALISTIC COMBAT, WHICH WAS CONTINUED UNTIL ONE FELL DEAD. THERE HAS ALSO BEEN PICTURES OF BULL FIGHTS IN WHICH ONE ANIMAL WAS FINALLY KILLED. BUT WORSE EVEN THAN THESE WAS A PICTURE OF A LABOR STRIKE IN WHICH ONE OF THE STRIKERS KILLED THE BOSS AND WON GREAT APPLAUSE.

NOW ALL THIS IS WRONG. ITS INFLUENCE UPON THE MINDS OF THE YOUNG IS BAD AND HENCE ALL SUCH OBJECTIONABLE FEATURES SHOULD BE ELIMINATED. TO INTRODUCE SUGGESTIVE PICTURES OR ONES OF DEMORALIZING OR BRUTALIZING TENDENCIES IS BUT TO PROSTITUTE AN INVENTION THAT COULD BE USED NOT ONLY TO AMUSE AND INSTRUCT BUT TO UPLIFT AND SAVE.

IN JUSTICE TO THE MOVING PICTURE THEATRES IT MUST BE SAID THAT QUITE FREQUENTLY SOME STRONG TEMPERANCE LESSONS ARE PRESENTED, SOME TOUCHING SCENES ILLUSTRATING FILIAL AFFECTION AND DOMESTIC VIRTUE. THESE ARE ALL GOOD AND IT IS DESIRABLE TO HAVE MORE OF THEM AND TO GUARD AGAINST LETTING ANY OBJECTIONABLE FEATURE INTO ANY OF THE COLLECTIONS.

LET US HOPE SOME PROPER CENSORSHIP WILL BE EXERCISED OVER THE MOVING PICTURE SHOWS BY THE MANAGERS IF BY NOBODY ELSE, IN ORDER THAT ALL THAT IS SUGGESTIVE OR DEMORALIZING IN ITS TENDENCY SHALL BE ELIMINATED.

Trade Notes

Denver, Colo., has twenty-eight moving picture theaters.

Archie L. Shephard has added the Grand Opera House, Wilkes-Barre, Pa., to his circuit of moving picture theaters.

Dreamland, the popular theater in Beverly, Mass., is again running to crowded audiences.

The management of the Savoy Theatorium, Portland, Me., have secured the services of Justin D. Lawry, a noted tenor singer.

Newark, Ohio.—The Auditorium has been given over to moving pictures for the Summer. The regular orchestra will be retained.

The eighty-four moving picture theaters in St. Louis, Mo., have, with few exceptions, complied with all the provisions of the nickelodeon ordinance recently enacted in that city.

Theater managers in New Jersey are getting into trouble over the law which prohibits minors from entering a theater or other place of amusement unattended by parent or guardian.

The Selig Polyscope Company have taken a fine series of fire pictures, with the co-operation of the Columbus, Ohio, fire department, which will be used in connection with a convention of fire chiefs to raise funds for that purpose.

Mr. Chas. V. Burton, manager of the Rochester branch of the Consolidated Film Company, has leased the Baker Theater in that city for the Summer. The attractions will be vaudeville by the Baker Theater Stock Company and motion pictures between the acts.

Creston, Iowa.—The Majestic Moving Picture Theater of this city has changed hands, Mr. F. B. Mytinger of Chicago, the owner, selling his interest to C. R. Disney of Davenport, Iowa, and E. G. Moore of Oelwein, who will conduct the theater along the same lines as it has been heretofore.

Two Portland, Me., moving picture men, Messrs. J. W. Greely and Emil H. Gerstle, have joined forces to open in Westbrook, Me., one of the most up-to-date theaters in that State. This venture will be conducted separately from the other private enterprises which they are running.

MANAGERS WAR AGAINST EACH OTHER.

Fitchburg, Mass., May 14.—Because he claims that the Bijou Theater is being operated as a "theater" under a "public hall" license, and therefore contrary to law, Louis N. Fuller, manager of the Happy Moments moving picture house, made a written demand on the mayor that the license of the Bijou be revoked. The mayor stated to Mr. Fuller that, as soon as the hearing which is now under way on other complaints against the Bijou is over, he will give this second complaint consideration.

OPEN AIR SHOW FOR JACKSONVILLE, FLA.

The South Jacksonville Ferry Company has just completed a contract with William Van Size to furnish a free moving picture show in the open air at Dixieland. Mr. Van Size has built a picture board 20 x 20 feet, elevated 15 feet in the air. The park management will furnish benches to seat at least 2,000 people. The board is located on the lawn at the right of the theater. The show will consist of 3,000 feet of moving picture film. The hour will be from 7:30 to 8:30 o'clock nightly. Pictures will be changed twice a week, every Sunday and Wednesday nights. Subjects will be on the educational and humorous order, and those that are strictly moral in every respect.

URBAN COMPANY IN NEW HOME.

Urbana House, the new palatial home of the Chas. Urban Trading Company, in Wardour street, London, England, was officially opened on May 1 in the presence of a hundred or more members of the press and other invited guests. A feature of the evening was the exhibition of some film subjects in natural colors, the only results which have so far been shown in this line. Further details of the Urban factory and of the color process will be given in our next issue.

We learn that the old home of the Urban Company, at 48 Rupert street, Shaftesbury avenue (London) has been acquired by J. G. Avery, formerly the Urban manager. Under the name of Kineto, Limited, he will manufacture and trade in all kinds of kinetographic apparatus.

NEW COMPANIES INCORPORATED.

Owl Amusement Company, The Bronx; amusements, moving pictures, etc.; capital, $6,000. Incorporators: Edward Irwin, 531 East 147th street, New York; George Mariamson, 756 Union avenue, The Bronx; Stanislaus Venecek, 3269 Third avenue, New York.

Royal Theater Corporation, Norfolk, Va. W. E. Dillion, president, Norfolk; C. St. J. Howard, vice-president and general manager, Norfolk; A. Horwitz, secretary and treasurer, Newport News, Va. Capital stock, $6,000 to $10,000. Objects and purposes: Moving picture show.

Kahn Amusement Company, Richmond, Va. F. H. Kahn, president; E. B. Ullman, vice-president; Joseph Kahn, secretary and treasurer; Lee A. Whitlock, all of Richmond. Capital stock, $1,000 to $5,000. Objects and purposes: Theatrical and moving picture show business.

AN AMUSEMENT DEPARTMENT STORE.

Rochester, N. Y.—Manager Simpson is giving an exposition of amusement enterprise at the Hippodrome that, it is not too much to say, is being watched with eager interest by theater managers throughout the country. Last September the Hippodrome was established on Main street, East. The enterprise was very successful and spurred Manager Simpson on to the development of an original project, no less than the establishment of a 10-cent continuous vaudeville show under the same roof, that was first opened to the public on April 27. As far as is known there is no enterprise exactly like it in the country and the response of amusement seekers has been most gratifying. The vaudeville department is crowded to the doors at nearly every performance and the picture show shares in the benefit, for a patron rarely leaves without seeing both attractions. It is the department store idea applied to amusement.

OPERATORS' UNION IN SPOKANE, WASH.

A branch of the moving picture operators' union has been established in this city by H. S. Metcalf, of the International Alliance of Theatrical Stage Employees. The new union will be known as branch No. 9 of the I. A. T. S. E. Officers have been elected by the new organization as follows: William H. Bell, president; Lee Myers, vice-president; James McConahey, secretary-treasurer; W. G. Sloan, sergeant-at-arms. The contest for the election of president was a spirited one, Mr. Bell winning out by a single vote. Mr. Bell claims that the reason he was elected was simply because his name was so much easier to write. At all events, the union will hereafter be there with the bells.

TWO HANDSOME THEATERS FOR WHEELING, W. VA.

John Papulias surprised the theater-loving public of Wheeling in the formal opening of his new Lyceum Moving Picture Theater at 1327 Market street. The Lyceum is perhaps the most beautiful little theater in this section of the Ohio River valley, if not between Pittsburg and Cincinnati. Its strikingly attractive gothic architecture is a novelty in this class of play house. A feature of the interior arrangement is the velvet upholstered seats, which mean rest as well as pleasure for the patrons of the theater.

The new Bijou Dream, another modern building of Mr. Papulias' at 1406-1408 Market street, will be opened in a few days. It is said to be even more beautiful than the Lyceum. Mr. Papulias has put no small amount of money in each of these institutions, which are a pronounced credit to the city and an encouraging sign of the times.

MOVING PICTURE SHOWS CLASSED AS THEATERS.

Helena, Mont., May 4.—In an opinion given to-day by Attorney General Galen to State Examiner Collins, in regard to what classification a moving picture show comes under for the purposes of taxation, it is held that a house fitted up for the purpose of giving exhibitions of moving pictures may be properly licensed as a theater at a rate of $100 a year or $25 a quarter and when it is so licensed moving picture shows given in it are exempt from the $5 license for each single performance for the reason that they would be given in a theater where a yearly license is paid.

FACTORY FOR PICTURES THAT TALK AND SING.

The Quay Engineering Company has filed plans for making over the five-story warehouse at 573 to 579 Eleventh avenue into a factory to manufacture for the National Camera-phone Company combination moving pictures and phonograph records. The top floor of the remodeled warehouse will be fitted with a stage, upon which actors will perform before cameras that have phonographs attached to record their talk and songs. On the ground floor will be an exhibition room for the display of the picture plays and operas.

ADVERTISING A STATE BY MOVING PICTURES.

Omaha, Neb., May 9.—When the Commercial Club trade excursion goes to Western Nebraska, Wyoming and Colorado the last week of this month, a brand new wrinkle in the way of advertising Omaha will be worked out, the idea of C. W. Martin of Martin Bros. & Co., who will supply the wherewithal also to carry out the idea.

It is that of taking along a moving picture machine and wherever a stop is made during the evening, a canvas will be quickly stretched, the power from the dynamo car will be attached, and soon the crowd will have an array of scenes of Omaha spread out in attractive form before them. A siren whistle is to be placed upon the engine, so that every town may know in advance of the arrival of the boosters.

GOVERNMENT BARS MOVING PICTURES SHOWING MAKING OF BOGUS COINS.

Moving picture concerns in Chicago must cease the display of films showing the ways in which counterfeit coins are made. This is the finding of Assistant District Attorney Robert W. Childs, who has branded the making and displaying of such films as a violation of the Federal statutes covering counterfeiting. An investigation has been made by secret service operatives and fifteen films have been confiscated from the various members of the F. S. A. Will the manufacturers of this film, "The False Coin," reimburse these renters for their outlay or will the renter and exhibitor have to bear all the loss? Such incidents as are frequently recorded like the above suggest the need for a public censor.

A GROWING CONCERN ON THE PACIFIC COAST.

In a San Francisco newspaper we notice an article speaking in the highest terms of the New York Motion Picture Company, 1040 Golden Gate avenue, and in quoting an extract therefrom we add our own testimony to the enterprise and clean business methods of this concern:

"Story of a Success.

"The growth of the New York Motion Picture Company, while exceptional, was not accidental. The management have made it a rule to convert the chance customer or 'trial order' buyer into a regular patron. The customer must be treated courteously and fairly. The management has aimed to take a personal interest in every customer; to see that he is satisfield, and if there is any complaint to adjust it at once in a manner that will insure the further business of the man.

"The company now furnishes machines and films for the better grades of theaters and amusement parlors, not only in San Francisco, but throughout the country and even beyond its borders. Their goods are in daily use in practically every civilized country of the globe, a use that speaks more eloquently than any words of the real merit they possess.

"Mr. A. J. Clapham is president and general manager of the company, and it is to his thorough business methods that the rapid development of the trade is due. It is with pleasure that we call attention to his success, for all such concerns as this advertise the good name of San Francisco and bring business from far and near to this city."

WASHINGTON, D. C., REQUIRES OPERATORS TO QUALIFY.

A regulation has been promulgated by the Commissioners requiring all operators of moving picture machines to obtain certificates authorizing them to do so. Chief Belt forwarded a draft of the proposed certificate. It was approved. The regulation governing the operation of moving picture machines will be printed on the reverse side of the permit as follows:

"No person shall be permitted to operate any cinematograph or other similar apparatus involving the use of a combustible film of more than ten inches in length who has not had six months' actual experience in the operation of such machines or who cannot demonstrate his ability to perform such duty by evidence satisfactory to the chief engineer of the fire department."

A NEW DISEASE DISCOVERED—"EYESCOPITIS."

Actors' Union Says that it Causes Atrophy of the Pocketbook.

The Actors' National Protective Union, which has been in session at 8 Union square, Manhattan, has not pow-wowed in vain. In the first place it elected Geo. H. Thomas, who is president of Local No. 2, in Brooklyn, to be the grand national vice-president. That was going some. In the second and perhaps the most important place, it announced the discovery of a new disease by "a celebrated physician," whose name is nameless, but, to risk a shrewd guess, is none other than old Dr. Thomas himself.

The disease is "eyescopitis," and it is ravaging the country. It is to the moving picture business what the milk is to the cocoanut and the hair is to the goat. That is to say, you do not find one without the other. "Eyescopitis" is caused by the constant flicker of the moving picture films as they progress in whirling procession before the human optics. Its symptoms are peculiar and epoch-making. It causes the army of actors to suffer from atrophy of the pocketbook. This is the chief and most dangerous symptom. Dr. Thomas states that when a man has become a real victim of moving pictures he is so inoculated with "eyescopitis" that he will go into a restaurant with a porterhouse steak appetite and order one pork chop and a piece of bread. He will gape longingly at the bill boards announcing a new dramatic show and then go into a 5-cent picture emporium and care nothing if the real theatrical man starves and the actors are begging for pie from door to door. At any rate, that is what the delegates from all over the country think. They blame the poor road season this year almost wholly upon the spread of "eyescopitis," as due to the moving pictures.

WHO SAYS MOVING PICTURES ARE NOT AS GOOD AS THE REAL THING?

Spectator Gets Excited Over Injustice to Pictured Heroine, and Bullets Whiz—Tribute to the Effectiveness of an Edison Film.

Pittsburg, Pa., May 11.—Joseph Burkhart was arrested Saturday night for shooting at the moving pictures in an amusement house at 639 Smithfield street. Burkhart became excited when looking at the pictures which showed an injustice about to be done a woman and he jumped up from his seat and fired five shots at the figures on the pictures. One of the bullets just grazed the head of an attendant back of the scenery.

The pictures were of a Western story of a cowboy and a schoolma'm, sweethearts who were being molested by a jealous cowboy. The girl was making a trip on a stage coach and the jealous cowboy with others held up the coach and took the girl. They carried her to some woods and started to shake dice as to who was to take her. When they finished the game and a large rough looking cowboy walked toward the girl, Burkhart jumped from his seat and cried: "That's a shame." Drawing his revolver he fired four shots at the "large rough looking cowboy."

The bullets punctured the scenery, started a panic in the amusement house, and one missile passed through the hair of one of the operators back of the screen. Policeman James Scanlon was passing the house and he at first thought it was part of the show. When a dozen men and boys rushed out of the place and yelled, "there was a crazy man shooting up the house" Policeman Scanlon went in and arrested him. Burkhart was partly intoxicated and told the policeman it was a shame to permit "those men to ill-treat a woman."

ILLUSTRATED SONG MEN WANT MORE PAY AND SHORTER HOURS.

Illustrated song singers in Milwaukee moving picture shows, dissatisfied with their present wage, are threatening to walk out unless their hours are decreased or pay increased. Singers say that they are entitled to more wages because the strain on their voices, occasioned by singing from ten to fourteen songs a day, will unfit them for further singing in two seasons.

"It is only right that we should get more money or shorter hours," said one singer. "A year or two ago illustrated song singers seldom got less than $25 a week. They sang on an average of four songs a day. This year we are working for $20—that is, some of us. Many are getting from $15 to $18 per week. Our hours are from 11 o'clock in the morning until the same hour at night.

"Of course, we don't sing all that time, but we have to 'stick around' and our time is taken up. We sing from ten to fourteen songs each day. The strain on the voice is heavy and at the present rate we don't last longer than two seasons. And as soon as we 'fall down' the least bit on a song, our names are left off the payroll."

One song man in one of the Grand avenue picture shows said yesterday that the substitution of women for men in the singing business is increasing. "Women will play the piano while not singing and work for less money," he said. "That is throwing many men out of work.

"When illustrated songs were a novelty, men singers only were employed. They sang one song four times, changing once a week. That was several years ago. Nowadays we sing at every performance. Two or three different songs a day are required with a change twice a week. There will be an effort to assemble men singers this week and decide definitely upon what is to be done." There are about thirty-five illustrated song singers in Milwaukee.—Free Press.

PLAYS ON THE STAGE BY MECHANISM ALONE.

The American Theaterphone Company Perfects Deal for Use of the Theaterphone in Leading Houses.

"Moving and talking pictures" on a far more elaborate scale than they have ever yet been seen in public are to invade the theatrical field next season, not in oppostion to the theater managers, as has been supposed, but with their assistance and sanction. In fact, it is hoped that these entertainments will afford a simple means for supplying attractions for some of the houses which have not been profitable of late. A new mechanical device called the "Theaterphone" has finally been perfected, and the various demonstrations that have already been given at some of the New York and Boston theaters prove that this mechanism is able to reproduce entire plays and operas, giving the sounds of words and music as well as the entire action without actors and singers.

The general manager of The American Theaterphone Company, at 147 West Twenty-fourth street, New York City, outlined just what is proposed being done, in an interview with our representative. He said: "We can offer our reproductions, with music, words and action all harmonized, as fast as we can get them into form. We know that our machine will work, because it has been thoroughly tested in the presence of theatrical managers at the Broadway Theater, the Majestic Theater, the Hippodrome, one of the Keith & Proctor theaters and several other large houses. We do not consider that it belongs to the same class as other living and talking picture contrivances. We give an entire evening's entertainment in two hours and a half, or brief scenes from operas and plays.

"There will be no trouble to get theaters for the performances. We have been making preparations for the last fourteen months, and we know just how the managers stand in the matter. As to the possibility of our being opposed by Klaw & Erlanger, the Shuberts and others, I can only say that we have already a dozen of our performances booked for regular tours, like any ordinary theatrical company, beginning in the Autumn."

The Theaterphone is a device which combines the effects to be obtained by gramaphones and by moving picture apparatus. The gramaphone is placed behind the curtain on which the moving picture appears, and it is so contrived that it shifts automatically on two discs. Discs not in use may always be replaced by fresh ones, and thus the flow of sound may continue without interruption for an indefinite period. The gramaphone on the stage, behind the screen is necessarily synchronized with the moving picture machine in the

Lecturettes and Travelogues

THE NEW STAR FEATURE FOR MOVING PICTURE ENTERTAINERS

In sets of 12 or more, beautifully colored, artistic lantern slides, many of them with lecture readings.

Among our many subjects we offer the following:

For your American Patrons, we have sets on THE YOSEMITE, YELLOWSTONE, NIAGARA FALLS, GRAND CANYON, GREAT AMERICAN CITIES, etc., etc.

For your Foreign Patrons, we have sets on LONDON, PARIS, ROME, VENICE, IRELAND, SCOTLAND, GERMANY, SWITZERLAND, etc., etc.

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Licensee under the Biograph Patents
All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company

Suits of Success are not Ready-Made

We are the monitors of the film renting business. Giving our quality service wherever particular patronage exists.

"When a man hesitates he's lost"

Communicate at once

PITTSBURG CALCIUM LIGHT AND FILM CO.

Pittsburg, Pa. Des Moines, Ia.
Rochester, N. Y. Toledo, O.
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Motion Picture Machines and Films

Kleine Optical Co.

NEW YORK 662 SIXTH AVE.
CHICAGO 52 STATE STREET

MONTREAL, CANADA
La Patria Building

gallery. At the end of each act the regular curtain of the theater is dropped for an intermission exactly as during a regular performance.

Among the productions, or reproductions, already prepared are "A Midsummer Night's Dream," "Othello." "Hamlet," "Dr. Jekyll and Mr. Hyde," and similar standard plays. The manager also says that he has made an arrangement with the Shuberts by which he is to make a reproduction of "The Girl Behind the Counter," now playing with Lew Fields at the Herald Square Theater. He says moreover that he has three grand opera reproductions ready to offer. It is understood that the Theaterphone entertainments will be seen in first class theaters and moving picture places, and that, in cases of the most ambitious offerings, the best seats will be sold at prices ranging as high as $1.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Rip Van Winkle" is an elegant and most interesting picture.

"A Workman's Honor" is a film that teaches a very good temperance lesson.

"The Bargeman's Child" is a domestic and interesting film.

"The Doctor's Monkey" is a comical and pleasing animated picture.

"Mother's Crime" is a thrilling and sensitive picture of robbery.

"The Old Story" is an exceptional and dramatic subject.

"The Blue Bonnet" is an observing picture which reveals some deplorable incidents.

"An Amateur Hypnotist" is an exceedingly amusing film.

"Acrobatic Pills" is a very comical and pleasing subject.

"Ala Baba and the Forty Thieves" is a dramatic, exciting and pleasing subject.

"The Unexperienced Cabman" is another interesting, animated motion picture.

"Long Distance Wireless Photography" is not only amusing but is very interesting.

"A Visit to the Public Nursery" is a film of an educational character and is very instructive.

"The Stolen Dummy" is a snappy, quick-action comedy.

"The Spiritualistic Seance" is a comical and astonishing subject.

"Shanghai, China," is a most instructive and characteristic subject.

"The Prophetess of Thebe" is a mythical subject and is very interesting.

"The Cossacks" is a world-famed picture of Russians.

CORRESPONDENCE.

FROM UP IN THE WOODS.

Petoskey, Mich., May 9, 1908.

Moving Picture World, N. Y. City:

Dear Sirs—Enclosed find P. O. order for $2 (two dollars) for subscription to your paper. I received the back numbers O. K. and wish to thank you for your prompt acknowledgment of my letter. I am at present operating a machine at the Nickelo Theater here and also did last Summer and part of the past Winter. We have three shows here in town at present and all doing fairly well. Had eight last Summer, but of course some were failures. This is a great resort center and everyone figures on a big Summer rush. I think that although we are up in the woods, our theaters will compare very well with some I've seen in the southern part of the State. I hope the operators can get together in some sort of an organization. Thanking you again, I am,

Yours truly, A. J. WRIGHT.

F. S. A. FILMS FOR ARKANSAS.

Chicago, May 15, 1908.

Moving Picture World Publishing Co.:

Gentlemen—We wish to state that we have just established a distributing office at Little Rock, Ark., Southern Trust Building, Rooms 415-416. Mr. J. E. Willis is manager of the Little Rock Department and we are now in a position to furnish the same high class service to customers in that locality as we have been furnishing from our main office in Chicago.

Very truly yours,
F. C. AIKEN, Vice-President,
Theater Film Service Company.

ONE OF MANY ENCOURAGING LETTERS.

720 Hennepin Ave.
Minneapolis, Minn., May 9, 1908.

Moving Picture World:

Gentlemen—I received a copy of the "News" and from their articles and announcement, it looks as though your paper was going out of existence and they were succeeding it. I trust this is an error, for we appreciate the stand you are taking and are willing to support you at all times with subscription. I trust you will have success and should we ever place advertising in this way, will gladly patronize you.

Yours truly,
C. E. VAN DUZEE, Manager.
Twin City Calcium & Stereopticon Co.

CAMERA OPERATORS AT FAULT.

Cleveland, O., May 15, 1908.

Editor Moving Picture World.

Dear Sir:—I have been reading your paper for two or three months, and get a great deal of valuable information on different subjects from it, but not once have I seen anything regarding the photography of some films.

For instance, in "True Hearts" and "The Airship" (Vitagraph), no matter how slow I turn the handle, the figures in the picture run around the scenes as if they were crazy.

I am working on an Edison Exhibition Model, with a triple shutter (of my own make), and the normal speed is about forty-five or fifty turns per minute, but on the subjects mentioned I could turn the handle so slow that you could see nothing but shutter, and still the figures jump around.

This leads me to think that a little more judgment on the part of the man at the camera might give a picture with better results. The operator of the camera, like the operator of the projecting machine, should be able to gauge his speed to the actions of the performers.

The people in the audience sit and watch the film, and on going out wonder why a film like "True Hearts," which should be run slow, was run through so fast.

I submit this suggestion, which I think expresses the feelings of a great many managers and operators in the United States, and hoping you will give it early notice and publication, I remain, Yours,

HOWARD STOW,
Operator Pathe Theater, 6430 St. Clair Ave

SWEATING OF LANTERN SLIDES.

Aspen, Colo., May 5, 1908.

Editor Moving Picture World:

Dear Sir:—Allow me, as a maker of hundreds of slides, to say that there is positively nothing that can be done during their manufacture to prevent them from "sweating."

I have found from experience that the sweating is caused mostly by the slide being very cold when placed in the lamp, when it will always sweat. The remedy for this is to keep your slides in a very warm place before the exhibition, then you will have no trouble during the show.

Any glass will sweat when taken from the cold and placed before a great heat. A careful operator, who always keeps his slides in a warm place, will be troubled very little with "sweating." Yours truly,

JOHN BOWMAN.

[Our correspondent is right as far as the "sweating" is due to moisture from the air, which may be condensed upon the outside of the slide. What was referred to in a recent communication from another slide maker was the "sweating," or, more properly, "cooking," that takes place in a slide that is bound up before the gelatine is properly dried. A slide that is hardened in formaldehyde and then dried over the stove before it is mounted is proof against this latter ailment.—Ed.]

NO REFLECTION ON THE OPERATORS.

Better Business Methods Desired on the Part of Managers.

New York, May 13, 1908.

Editor Moving Picture World.

Dear Sir:—It has come to our ears that much objection has been taken to a circular letter sent out from our New York office under date of April 22 to our film rental customers. This circular letter stated among other things that we had been imposed upon by operators ordering supplies for the account of our customers, bills for which our customers repudiated, and positively refused to pay, claiming

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that such supplies had not been received nor ordered by them.

It was reported that many operators had taken umbrage at this letter as a reflection on them as a body. To prove the foolishness of such a report, we think we need only state that this circular was really instigated by an operator, who suggested to one of our officers to take this step. We believe our concern, from its inception, has always stood for everything that would benefit operators, as we know from a purely business standpoint that operators can do much to make or mar a moving picture exhibition and can do still more to preserve or ruin the films, from which we make our profit. We have learned much from operators in the past, and shall probably learn more in the future.

We consider this circular of ours the best protection an honest operator can have against unjust accusation. The managers of the houses of all our best customers have co-operated with us fully in carrying out the provisions of this circular letter in question, which are to the effect that all carbons, condensers, posters, signs and other supplies shall be for cash only. If all exchanges would establish this same rule, they would find a great saving of useless correspondence and unnecessary wear and tear on their gray matter.

We shall appreciate it if you will give this letter space in your valuable columns.

Yours very truly,
MILES BROTHERS, Inc.,
By Herbert Miles, General Manager,

THE NICKELODEON IN GREAT BRITAIN.

London, May 5, 1908.

Editor Moving Picture World.

Dear Sir:—During my recent visit to the States, I was repeatedly asked by American exhibitors and others whether a field existed in Great Britain for exhibitions of the nickelodeon type, and my firm at the present time are constantly receiving correspondence containing inquiries of a similar nature, from different parts of the States.

Having been satisfied on the point of whether or not ventures of the nickelodeon type are likely to be successful in this country, the American exhibitor was next in anxiety to ascertain whether it was possible to rent or hire films in Great Britain, in the same extensive way in which renting is done in the United States.

I have already replied, as far as possible, through the mail, to a large number of inquiries on this subject, and, I hope, satisfied them that if there is one thing which is done well in connection with the picture business in Great Britain, it is the renting or hiring of programmes. I trust you will therefore allow me, through your columns, to repeat that there are numerous renting concerns in Great Britain; more, probably, proportionately, to the size of the country, than there are in the United States, and that they nearly all cater for their clients in a business-like, up-to-date manner. We ourselves have made a feature of this business, and have a very extensive renting bureau here in London, with a branch in Glasgow. Several copies of all new and successful films, by all makers of importance, are placed in this rental service immediately upon issue, and therefore American exhibitors wishing to conquer this country with the nickelodeon type of exhibition need have no misgiving on the question of the film supply.

Yours truly,
THE GAUMONT COMPANY,
A. C. Bromhead, Manager

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Film Review.

AN ANIMATED DOLL (Essanay).—A boy named Pickles, who dearly loves his little sister, finds five dollars. His good fortune brings to him the remembrance of his little sister's dearest wish "to possess a big doll." He knows of an inventor close by who is working on a wonderful automatic image. He offers to the inventor his small fortune (five dollars); he is refused but not discouraged, and he awaits an opportunity and steals the doll, leaving the five dollars in payment. The little fellow carries the immense package on his back to his home and awakens the surprised sister. The wonderful doll is unpacked and the crank is applied, whereupon the automaton executes some beautiful dances, but is interrupted by the owner who comes and claims his property. He dances with the doll, then carries it from the room to the packing case from which it had been taken by the children. The little girl pleads with the owner to exchange the automatic doll for her tiny doll. She is refused and the owner removes his machine from the house. The little girl, robbed of the beautiful doll, clings to her old one and cries herself to sleep.

THE FLIGHT FROM THE SERAGLIO (Great Northern Film Co.).—The caliph's favorite wife is coming, riding on a camel with one of her slaves. The procession passes a restaurant, where two Englishmen, Mr. Hopkins and Mr. Jackson, are sitting between the Turkish guests. The two foreigners perceive the strange Eastern performance. The young Mr. Hopkins falls in love with the beautiful Sulejma. He imagines he receives a look from the black eyes, which promises him a great reward, if he will exert himself and obtain it. He at once sets to work with all his energy. From a wandering chemist he buys an opiate, his friend takes it and succeeds in putting it into a bottle of wine, intended for the caliph's harem guard. When the two eunuchs are sleeping soundly on their guard, the daring young man sneaks into the harem to see if he has understood the black eyes right. His appearance creates great consternation among the ladies of the harem. He has just made sure that he did understand the language of the black eyes as the caliph appears, and for this time puts an end to his impudence.

The two sleeping eunuchs are imprisoned, and the new guard is cautioned to keep a sharp lookout. The lovesick young man keeps his aim in view. That which cannot be gained in one way, must be obtained in another. He buys a basket and some clothes from an old woman, and disguised as a basket woman he easily gains admittance to the harem. This time he is more successful. Sulema sends the slaves away, gets into the basket and permits the courageous young man to carry her away. At the city gateway the fugutives are overtaken. The pursuers are close by, and Sulejma cannot run as quickly as necessary. A Turk is just passing by with two horses; quick as lightning Mr. Hopkins pounces upon him, throws him to the ground and jumps into his saddle. Jackson helps Sulejma on the other horse and off they go. Jackson stays back, prepared to sacrifice his own life, rather than let the caliph outside the city wall. He shoots the calipb and then sinks down, shot by one of his pursuers' bullets. His and the calipb's death have saved Mr. Hopkins' life and that of his sweetheart. The consternated guard lose their senses and forget the pursuing. The last picture shows us Mr. Hopkins and Sulejma on board the English vessel, which is to carry them to a more reliable harbor. Length, 625 feet.

WINTER MANOEUVRES OF THE NORWEGIAN ARMY (Great Northern Film Co.).—The kingdom of Norway has, from time immemorial, been famous for its healthy, sport-loving sons. In olden days their forefathers, the Vikings, went out from their rocky, Norwegian seacoasts to fight and conquer other countries. It is the descendants of these same Vikings that we see here in this subject, partaking in their Winter manoeuvres, in which the young Norwegian king is very much interested. In the foreground we see King Haakon talking with his superior officers. We see the artillery advancing along the heavy roads and the infantry fighting in the snow. Here we see them marching on their snow shoes; we see also their merry Winter camps, the stables and an interesting view of a detachment of troops making a halt in their country's naturally grand and beautiful surroundings. Length, 315 feet.

Kleine Optical Company issues

THE PERVERSE STATUES (Lux).—An amusing comedy enacted in the drawing room of a merchant. The little folk of the household are enjoying themselves with the game of diabolo and manage to cause the ruin of some select statuary. The butler is greatly exercised over the occurrence and reports the incident to his mistress. During his absence the fragments of statuary by magic resume their positions on the mantle and the butler is laughed to scorn. Good detail. 90 feet.

THE UNCLE FROM AMERICA (Lux.)—This series is one that serves well to illustrate the ingenuity of a wealthy citizen to determine whether the affection of his relatives is genuine or only for mercenary reasons. Disguised as a poor man he is refused the hospitality he expects, and as a result donates his vast fortunes to charitable purposes. Perfect rendition and fine qualities in detail and perspective. 394 feet.

THE CIRCUS BOY (Lubin).—The farmer's son, attracted by the beautiful sights of a circus, decides to leave home and become a great rider. The circus manager, who takes a liking to the boy, makes out of him a great artist. When the circus comes to town, hte father decides to see what his boy is doing. He visits the circus and is the proudest man on earth when he sees his boy as the cleverest rider in the ring. Length, 515 feet.

THE TALE OF A PIG (Lubin).—The rube finds a pig, which he carries home in his carpet bag. While talking to a friend a balloon passes over the city. The anchor of the balloon hooks in the carpet bag and in an instant up go balloo and pig. The rube chases after the balloon incidentally falling over everything and bumping into everybody in his way. The crowd is getting larger and larger. Suddenly the balloon explodes and comes down over the excited crowd. The rube takes his pig and smilingly walks away. Length, 395 feet.

A FAKE DIAMOND SWINDLER (Melies).—In his laboratory, full of chemical and electrical apparatus, a man who claims to have invented a way of manufacturing diamonds is besieged by many people whom he has cheated out of their money through his alleged process. Finally the president of the diamond mines in South Africa enters, sees a diamond manufactured, and receives it as a present in the form of a scarf pin. The gendarmes enter, drag the impostor to court; but in the midst of exciting and ludicrous legal proceeding the latter knocks the officials over and escapes through the window. There is a hot pursuit in which many obstacles are encountered and overturned, one of which is a park bench with a couple sitting on it engaged in a lively conversation. The prisoner is at last caught, and we take leave of him making faces from behind the bars at his guards.

Pathe Freres issue:

LEGEND OF A GHOST.—A young woman passing through a cemetery at night is suddenly startled by a voice coming from one of the graves. She wishes to rush away, but the ghost appearing compels her to remain. He explains to the terrified girl that she must go to the kingdom of Satan and get a bottle of the Water of Life, which she must bring back to him. The girl consents to do as he desires and starts forth on her expedition after the precious fluid. She summons a lot of soldiers and friends to her aid, and we follow the whole army down into the bowels of the earth. Arriving at the gate of Satan's kingdom, they mount a chariot of fire and, arriving at the devil's palace, give fight to the demons mounting guard over their king, and after having defeated them rush into the palace. Now Satan, seeing his life in peril, disappears in a cloud of smoke and thunder, and is seen again as he dashes through his vast domains gathering together his people, and while they await the conquering chariot another fight ensues. The devil is beaten again and the bottle of life is stolen by the leader of the victorious army, and they are all about to depart when a terrible explosion takes place and the chariot and its occupants are dashed to the ground. All are killed but the brave woman who undertook the expedition, and she goes forth alone, meeting on her way dragons and vampires, who try to stop her progress towards earth. She defeats them all, however, and arriving at the ghost's grave raps on the marble slab, the ghost appears, drinks the water and is immediately transformed into a beautiful prince. The last scene of this interesting film shows the happy marriage of the once deceased man and the beautiful and courageous bride. Length, 1,016 feet.

END OF A DREAM.—A young woman who has married an elderly man is seen entertaining a number of dashing young officers, who shower her with attention on account of her beauty and soon success in turning the giddy young damsel's head. She ends by falling in love with the handsomest and most fearless of them all, who, on leaving the house, is seen to slip a note into her hand. In this letter her admirer begs her to meet him the next day, and she decides to comply with his request.

We next see the young people as they meet and fondly embrace. All at once, however, the girl draws away with a frightened expression on her face, for the man has asked her to elope with him to a foreign country. She is firm in her refusal, as her love for her young son is still strong enough to make her shudder at the thought of giving him up. But her suitor will not listen to reason and, seizing his sweetheart, carries her hastily to a waiting carriage in which they drive madly off.

Some time now elapses and they seem happy enough, until the gambling passion makes its appearance and casts a shadow on the threshold of their home. The young officer squanders his entire fortune at the gaming table in a vain endeavor to court Dame Fortune, and the now penniless and heartbroken woman often finds herself going back in spirit to the home and child she had so foolishly forsaken. The sweet recollection of past happiness soon overpowers her and forces her to return to her former home. She therefore forsakes her lover and starts out for her husband's dwelling, which she reaches at dusk. Her child is brought to her by a faithful old servant, but just at that moment the ill-used husband enters and, recognizing in their visitor the woman who has wrecked his life, loses no time in driving her from the door. The miserable creature roams aimlessly through the streets, until reaching a garden she stops to rest. Her attention is soon attracted by the sound of voices a few feet away, and on recognizing one to be that of her lover, rises to meet him; but draws back discouraged and disappointed as she finds him paying devoted attention to a strange woman as they sit together on the bench. The now hapless being, driven to despair, hurries away, and we next see her as she seeks

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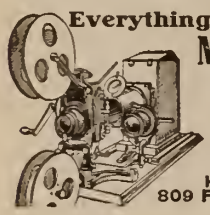

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to end her miserable existence by casting herself over a precipice. Length 459 feet.

UNFORTUNATE PICKPOCKET. — A handsome young woman entering a jeweler's shop, asks to see some valuable trinkets, but not finding anything to her liking, suggests some articles displayed in the show window. The obliging clerk goes to comply with her request, and as his back is turned she grabs the most valuable article on the case and secretes it in her satchel. She soon departs without having made a purchase, feeling highly elated with her success in making such a rich haul. She next hastens to the tailor's to buy some garments, and is so enthused in the selection of gay raiment that she fails to notice a sister thief stealing her purse as it lies on the table, and escaping unmolested. The second thief, on reaching a secluded spot in a public park, stops to examine the contents of the purse, and while busily engaged a footpad passing by, noticing the purse in the old woman's hands, follows her and succeeds in snatching it away. A policeman who witnesses the scene gives chase and, soon overtaking the thief, drags him to the bar of justice. A complaint is being made by the old woman against the fellow when in walks the young lady who was robbed at the tailor's. Recognizing her victim, the old woman tries to retreat, when the young woman accuses her of theft and she is retained a prisoner. The fair damsel is about to take possession of the satchel once more when the jeweler dashes in and claims the purse and its contents as his. Everything is soon brought to light and the trio of unsuccessful thieves are marched to prison, while the jeweler returns to his store, happy again in the possession of his stolen jewel. Length, 344 feet.

A GOOD MEDICINE.—A poor woodcutter's wife being very ill, a doctor is called in, who, after examining the patient, prescribes a medicine which will soothe and put new life into the weakened body of the sufferer. The husband starts off on horseback and arriving at the chemist's soon has the prescription in his pocket. As he is returning home, however, he is arrested by a gang of thieves who drag him to their den, and finding the bottle in his saddle bags think it must be whiskey or rum, so after a fight between the men, the contents of the bottle is equally divided between the robbers and they greedily swallow the contents of their glasses. The beverage is however no whiskey but a very strong medicine, which taken in small doses revives the system, but when taken in great quantities works like an electric battery in the body and compels the victim to jump and roll about as if possessed by the evil one. This is what happens to the thieves, who start jumping and dancing like lunatics until exhausted, when they all drop into a heavy sleep. The captive takes advantage of this opportunity to escape and rides home. On his way back he remembers that his medicine bottle is empty, so stopping at a brook he fills the flask with pure water and, reaching home, gives the ailing woman a spoonful of the inoffensive liquid. The patient, thinking that it is medicine, recovers at once, much to the astonishment of the husband, and his joy and happiness are only marred by the entrance of the doctor, asking for $20 fee for his prescription. Water is rather expensive in that country, don't you think so? Lenth, 459 feet.

ALL FOR A BIRD.—A great number of so-called humane people nowadays are continually looking for some sort of animal, reptile or bird, to deprive it of its natural freedom and cage it up a prisoner for life, simply to look at it and give it that time-worn name of pet. Mr. and Mrs. Knowlittle are passing a bird store when the latter becomes seized with a desire to possess a pair of the little prisoners. They thereupon enter the shop and are not long in making their choice, giving the tradeswoman orders to have the birds delivered at their home immediately. The woman having no one to send, starts off herself with the pigeons, and on arriving at the house is met by a stupid servant, who admits her, and in his wild curiosity to see what the cage contains, opens the door and allows the birds to escape.

We next see the eventful chase to recapture the poor creatures. They fly into the parlor, closely followed by the reckless pair hearing brooms, when one is fortunate enough to get away. The remaining bird alights on a mantle, and in their endeavor to get at it they smash and destroy everything in the room. The chase is continued into an adjoining bedroom, then to the dining room, leaving everything in its wake a complete wreck. Finally the unfortunate bird lands in a pan of water in the kitchen and is drowned, and so ends the chase.

The heads of the house arrive home with the happy expectation that the birds are there before them, but to their amazement and sorrow learn of their fate. They are overcome when they see the conditon of their once beautiful home, and lose no time in meting out the just punishment to the reckless servant and the unfortunate tradeswoman by dragging them among the ruins and kicking them downstairs and out into the street. Length, 278 feet.

POVERTY AND PROBITY.—A poor workman having found a wallet full of gold takes it to the police station, where the head officer is seen praising him for his honesty. Just at this moment the owner of the purse arrives, and when his lost treasure is put into his hands he wants to reward the laborer by giving him a sum of money, but the man refuses to accept it. He goes back to his work, and having been ordered by the foreman to drill a blasting hole in a deep crevice, he descends in the perilous ravine, and suspended in midair is toiling bravely on when a terrible explosion takes place and he is hurled a hundred feet down into the ravine. He is seriously hurt and is carried to the hospital, where he is hovering between life and death for a long time. During his stay at the hospital the cripple's family have been living on the scanty savings of a year's hard work, and when the laborer returns home, a convalescent, he finds his beloved ones in abject poverty. He tries to find work, but he is too weak, and, at last, in despair, steals to save the little ones at home. He is, however, detected by a policeman and brought before the judge. He is going to be convicted for theft when the lawyer to whom some time ago he returned the valuable wallet takes up his case, proves that he has been pushed by cruel necessity to commit a crime, and, being acquitted, takes him to his mansion and gives him work. 557 feet.

FASHIONABLE HAT.—Hats are a very important problem with ladies, and the task of choosing suitable headgear weighs so heavily on their minds that frequently all sense of proportion is lost. So thinks Mr. Wealthy, for he has just had a heated discussion with his wife regarding what hat she should wear that night to the theater. Before leaving for the play she tries on all her various "chapeaux," but not finding one big enough drags her resisting husband to the nearest milliner. There the difficult customer upsets the whole shop in an endeavor to find the dreamed-of hat. But not being successful in her hunt, she is just about to leave, almost in tears—so great is her disappointment—when, behold, she finds her ideal in a huge mass of lace and feathers sewed together and hearing the pretentious name, "Parisian Creation." She buys it immediately, but it is so enormous that she is forced to take it off to pass through the shop door. Hailing a cab, again the headgear must be removed and placed on top of the coupe, for inside it will not enter. Arriving at the theater, the appearance of a hat of such proportions adorning a female head causes the audience to break out into wild laughter, and two gentlemen seated just behind this masterpiece of the millinery art, finding that they can see no further than the forest of feathers and artificial plants looming up before them, and that their view of the pretty maids on the stage is completely cut off, call a police officer, and the poor mortified woman is marched out of the theater, followed by her furious husband. Reaching home, the poor henpecked husband calls all the servants to his assistance, and after numerous discussions the mistress of the establishment is persuaded to change her "Merry Widow" headpiece for a neat, trim little bonnet. One can almost hear the sigh of relief heaved by the poor unfortunate husband when he sees his wife yielding to reason. 344 feet.

IMPERIAL CANAL.—For the benefit of those who are not fortunate enough to travel and enjoy the beauties and customs of different countries, a film of this kind is an innovation, for it takes us on a boat down the beautiful Imperial Canal of China. If we were there in reality it could not be much more enjoyable than this picture, which favors us with a wonderful view of the famous wall of China as it stands to-day in a stage of decay, a monument to a famous fanatical nation. We next see a log-float with miles and miles of timber coming down stream, also we see an original lock. It is a device where the Chinese lower or raise a boat in streams that are not on the one level. They fasten ropes at the stern and draw the boats out of the water and let them slide gently down the opposite side into the other pool. We are now on our way again down the stream, passing through a beautiful mountainous country with as much satisfaction as though we were actually there. 262 feet.

BLIND WOMAN'S STORY.—A painter, passing by a blind woman on the street, led by her faithful dog, finds the picture so pathetic that he takes the poor cripple to his studio, where she poses for him as a beggar woman. When the painting is completed he sends her to her home, after having given her a few dimes for her trouble. The old woman, on reaching her hovel, is met my her son, who brutally illtreats her, for he is brutality and vice personified. To pay for drink the wretch does not hesitate to take the poor blind woman's painfully earned money, and not finding sufficient to satisfy his wantts, sells her faithful guide, the poodle dog, to a fellow in crime. They are both seen enjoying in their wicked way the poor mother's pennies, and the dog, feeling himself free once more, returns to his old mistress. They both go forth in the streets again, when the old woman, losing her hold on her pet dog, goes in the wrong direction and falls down a steep cliff. The dog, intelligent and devoted, remembering the kind treatment received at the painter's house, goes for help and is soon returning to the place of the accident with the young artist and a gang of sturdy, kind-hearted

men. The poor cripple is hauled out of her terrible position and the young artist and his pretty wife, appalled by such misery, take the old woman and her faithful dog to their home, and the last picture shows the young couple and the once poor beggar woman now enjoying happiness. 588 feet.

AN ODD PAIR OF LIMBS (Vitagraph).—Two small boys bent on mischief are watching a clerk arranging things in a show case. As he turns and enters the store the kids grab a pair of paper mache limbs and run away. Equipped for business the trouble makers start ont. The first victim is a huckster displaying his goods to a lady. The boys approach the cart with the fake legs, stick them under the canvas cover, then run away. The lady looks up, sees the protruding limbs and nearly faints. The dealer is horrified and dashes madly up the street. The boys slip up, secure the limbs, look around and spy a mail box as the next scene of trouble. They stick the legs partly inside, then hide around the corner. A stout gentleman saunters up with a package, attempts to deposit it, spies the limbs, yells with fright and hurries off. The boys emerge from their hiding place, laugh heartily over their joke, again take the limbs and seek fnrther victims. They spy an automobile. Nobody is around, so they place the limbs one under each front wheel. Passersby soon notice them and hurry to extricate the unfortunate man underneath. A huge beam is used to pry up the wheels. One boy craws under, secures the limbs, and with his companion runs away, leaving the would-be rescuers dumbfounded.

They panse beside a line of sewer pipe and with a string they draw the limbs through the pipe, leaving the extreme end outside. Three sporty fellows come along and see the protruding legs. As they approach cautiously the boys at the other end pull the cord and the legs disappear inside. One by one the dudes enter the tube on their hands and knees. When all are inside the boys kick away a stone which has held the pipes in place and they roll into the gutter.

Further along a maiden lady is enjoying a quiet nap in a hammock. The jokers stealthily enter the yard and place one artificial limb near her feet. People passing by stop and "rubber" at the strange sight. Meanwhile the clerk, in our opening scene, appears hunting for his "exhibition legs." He is shown the one at the hammock, hurries over and grabs it. The old maid is aroused, attempts to rise, and in the confusion the clerk grabs her foot instead of the artificial limb, gives a yank and breaks the hammock, bumping its occupant on the ground. The spinster jumps up, shrieks and finally faints. A policeman is attracted, hurries up and beats the clerk, and takes him off to the station. 220 feet.

THE GAMBLER (Vitagraph).—Outside a pretty cottage a charming young girl is waiting for her sweetheart. He presently appears, attired in a miner's suit, with tools, etc., strung to the saddle. He dismounts, bids her farewell, remounts and rides away to seek his fortune. The girl waves good-bye, controls her feelings admirably until her lover is out of sight, then bursts into tears and enters the house. The fortune seeker pursues his way over the mountains, where we see him pausing occasionally and examining the rock, taking specimens wherever appearances look promising. Pursuing his way, he comes upon a miner who has fallen over a cliff and injured himself. Our young man lifts him tenderly and assists him to his cabin, puts him to bed and makes him as comfortable as possible. In conversation the young man tells of his desire to locate a claim. The other draws a rough sketch of a spot he had discovered at the time of the accident, shows samples of the ore and offers to divide the profits if his companion will take up the work. Our hero gets the prospecting tools, repairs at once to the spot, and starts to work. Results are very encouraging, and he stakes off his claim after having taken up a considerable quantity of rich ore. Returning to the cabin, our hero dumps the ore into the miner s lap, dances around the room excitedly, sits down and writes his sweetheart a letter telling of his good fortune and of his intention of returning home to claim her when a purchaser for the claim is found. While posting this letter our young prospector tells of the rich find of which he is part owner. The miners about listen excitedly. Several follow him back up the trail, among the number a prosperous looking capitalist. At the cabin all enter, look at the samples, then start for the claim. The ore is found in great abundance, tested and found to be of exceptional quality. All hands return to the cabin and the capitalist purchases the claim, paying for it in cash and bags of gold. The two partners divide the money. The young man takes his share, bids his generous partner good-bye and starts for home. Reaching the mining camp the young man enters a gambling saloon, saunters around watching the different games, ventures a little and wins. He plays for larger stakes and loses constantly until his last penny is gone. Rising from the table he realizes his position. He is penniless again and his fond hopes will not be consummated. He thereupon determines to end his existence, writes a farewell letter to his sweetheart and pins it to a tree. His strange actions have been observed by the gambler who won his stakes, and just as he is about to take his life the winner seizes our hero's hand, denounces his cowardly action, returns his money and gold and tells him to return home. 665 feet.

A GOOD BOY (Vitagraph).—A poor old Irish woman is seen washing clothes at a tub while her husband is asleep at a table. An empty can and a half-filled glass tells the story—he is drunk. Their son, a boy of perhaps fourteen, returns from school, his books under his arm. He glances at his father, observes his condition and shakes his fist at him, looking pityingly at his mother, takes her from the tub and seats her in a chair. He removes the beer can and glass and starts to work at the tub himself. The drunken father awakens, notices that the can and glass are missing and slaps the boy's face. He is about to strike him again when the little lad breaks away, upsets the tub of water over his father and slips out.

In the window of a hat store on a crowded street a sign, "Boy Wanted," is displayed. The boy of our first scene appears, applies for the job and is engaged. He is immediately despatched with a number of hat boxes and directed as to their various addresses. He starts off, and at a crowded corner sees a very old woman make several attempts to cross the street. The crowd surges forward and backward, cars innumerable pass, and the old lady is perplexed. Our boy notices her predicament, crosses the street and guides her safely over. On a side street the same little lad notices a baby playing in the roadway. A "honk" from an approaching automobile causes him to turn, and he sees that the machine is heading directly for the little one. He reaches forward, snatches the child up just as the machine dashes past. Still another adventure befalls him. Passing through a park a girl is seated on a bench reading. A flashily dressed masher strolls along, notices her, takes a seat beside her and attempts to flirt. His attentions are repulsed, but he still keeps up his annoying tactics until our little champion takes matters in hand and gives the masher a good beating.

The day has been one of successive adventures. He returns home, finds his father sobered up and doing the washing, while his mother is busy ironing. The boy turns his money over to his mother and both parents gaze at him with pride, and our picture closes with a changed condition; a happy family instead of one in which turmoil reigns supreme. 250 feet.

HE GOT SOAP IN HIS EYES (Vitagraph).—An Irishman, in washing his face, gets soap in

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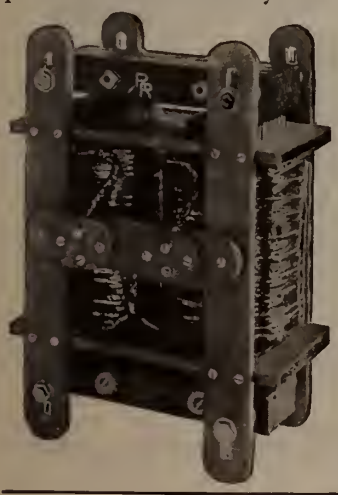

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his eyes, grabs for a towel, and in doing so knocks over the stove, table and creates havoc in general. Completely blinded he rushes out of doors, collides with the nursemaid and baby carriage, upsetting the vehicle and almost scaring the girl to death. He grabs the baby, starts to dry his eyes with it, discovers his mistake, starts off again and falls headlong down a well. He escapes from this predicament, starts on his way again, runs up a porch, falls over a rocking chair on which an old woman is seated. Regaining his feet and almost frantic with this series of mishaps, the unfortunate Irishman starts off and almost immediately runs into a photographer. The artist gains his feet and beats the unlucky man unmercifully. He manages to escape, dashes into a house and in the hallway collides with a portly butler carrying a tray of dishes. The crockery is smashed into a thousand pieces and the waiter walks all over the disturber. He gets up, walks into the dining room, and, as the soap has by this time partially worked out of his eyes, he can dimly discern the objects around the room. He grabs the table cloth and starts wiping his eyes, pulls the dishes off the table, smashing them into bits and upsetting the people sitting around. They jump up, grab the intruder and throw him out of the window. He lands in the yard below, where a workman is busy sprinkling the lawn. The gardener takes the hose and sprinkles the unlucky individual until the soap is out of his eyes. One irresistible scream of merriment from start to finish. Length, 320 feet.

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SUMMER BOARDERS TAKEN IN (Selig).—Hiram is first discovered reviving an old sign, getting ready for the victims; for his exciting advertisements in the city papers always bring him a harvest of hopeful humanity. He leaves for the station and his wife hustles the hightered help around to get everything ready for the onslaught. A portly lady, from the city, soon arrives with a bunch of juvenile peace-disturbers, a grown daughter, and a love-sick dude who has temporarily suspended his services, at hopping the ribbon counter, to anticipate the joy of a few weeks in the thickets. By mutual consent, a tramp has changed wardrobe and position of honor with a scarecrow in a nearby corn field. A German professor rides up the dusty road on a bicycle, stops for a rest in the shade of a telephone pole, and hangs his coat and hat on a nearby fence. Mr. Tramp, or the supposed scarecrow, is invigorated at this instance and makes another profitable exchange. Through the rest of the comedy the professor is only a few paces pursuant to the hobo, until the knight of the road, finding nothing else left loose around the premises, carts the professor away in a convenient wheelbarrow. Things are made so lively for the newcomers that a very few minutes suffice to show the city matron that any old life but a country life is good enough for her; and, although she has paid a fortnight's board in advance, for herself and what she brought with her, she willingly gathers her family and makes an informal drift toward the depot.

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Just Because He Couldn't Sing "Love Me and the World Is Mine."
When It's Moonlight, Mary Darling, 'Neath the Old Grape Arbor Shade.

HENRY B. INGRAM.

Where the Catskills Lift Their Summits to the Sun.
Money Won't Make Everybody Happy.
Mollie, Come Jump on the Trolley.
Among the Valleys of New England.
Anchored.
Love's Old Sweet Song.
I'm Longing for My Old Green Mountain Home.
Lenore.
On Bunker Hill, Where Warren Fell.
On the Banks of the Wabash.
The Holy City.
The Little Old Red School-house On the Hill.
There Stands a Flag, Let Them Touch It If They Dare.

A. L. SIMPSON.

True Heart.
Roses Bring Dreams of You.
Hoo! Hoo! Ain't You Coming Out To-night.
Just Someone.
Santiago Flynn.
When You Wore a Pinafore in Monkey Land.
Dear Old East Side.
Won't You Be My Baby Boy?
Dear Old Comrade.
Over the Hills and Far Away.
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Don't ever leave me, dear Dolly.
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Moving Picture World

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Film Service Association

All matters concerning the Association, requests for information, complaints, etc., should be referred at once to the

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Moving Picture World

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Editorial.

Desirable Film Subjects.

Film manufacturers should note the fact that there is a strong and increasing demand for travel scenes—not simply the kind that are taken from the front or rear of a train, chiefly showing the roadbed, but panoramas and views which depict life, customs and architecture and the characteristic occupations of people in different countries. In conversation with an exhibitor he said that he had great difficulty in getting such subjects from his rental bureau, although repeatedly requested. He said that his audiences demanded them and that he would like to have at least one such subject for each performance. Probably his case was an exception, as his theater is located in a high-class residential section, but similar remarks heard in other quarters lead us to believe that the supply of such subjects is not equal to the demand. Now, travel scenes are not so hard to produce as comedy and dramatic plots, neither are they so expensive, as the actors and scenery are supplied by nature. We are having a surfeit of comedy; drama is a failure, unless elaborately and correctly staged and acted; tragedy does not seem to be wanted. The first manufacturer who produces a series of travel subjects in the right vein will surely profit thereby. But they must be above the ordinary. There is as much opportunity in this field for originality and the use of gray matter as there is in the production of subjects of a humorous or tragic nature.

* * *

In a former number we referred to the absurdity of the early retirement of good film subjects. Is there any reason why a good film subject should not have the same lease of life as a good play or a good song? There are songs, books and plays which never grow old. There have been film subjects produced in the past which will never fail to interest, instruct or amuse. It would not indicate stagnation of ideas if a film manufacturer should resurrect from his vaults the negative of some good subject of bygone years and reproduce it to-day. How small a proportion of the present theater-going public ever saw scores of good but long-forgotten subjects that could be recalled?

* * *

It is not so much novelty that is lacking in the film subjects of to-day—it is variety. To unearth some past successes would not be retrogression, but it would tend to offset the sameness and alleviate the tension under which the present "filmwrights" are laboring.

The Rental Schedule.

Last week we referred to the prevailing film rental rates. We desired to show the fallacy of certain wildcat rumors and advice which was being circulated. While we realize that it was ill-advised to bring up a discussion of the business methods of the Association in public print, we concluded that the quickest way to get at the root of the matter and settle the questions raised was to get the personal opinion of each of the interested parties. These opinions were requested by us in confidence and the replies will be so treated, unless where special permission is given or request is made for publication.

On another page we print a resume of the letters we have so far received from members of the Association. While the most distant writer is in Ohio and many others are yet to be heard from, the concensus of opinion to hand is that the rental schedule should be maintained. Some say that it should be increased—that the rates are now too low—and only one has said that he would like to see the schedule abolished. Others have said that if the schedule should be abolished they will kick over the traces. It is to be hoped that the members will all stand firmly together in justice to those who have proved themselves loyal, and that as a body they should act with diplomacy. Calm and deliberate discussion of the conditions as they exist is needed and not hot-headed rantings or selfish actions on the part of the few. Although young and strong, the F. S. A. has already developed a few sore spots in its anatomy. When these are healed by heroic treatment, or rooted out, everyone will be in a better position to judge whether or not the rental schedule should be abolished or modified.

Mechanical Improvments.

Reference has already been made in these pages to the "Edengraph," a projecting machine possessing many novel and desirable features, which will soon be placed upon the market. We know of several other devices, in this and similar lines, which are in embryo, but which will exert a strong influence on the trade as soon as they appear—and that influence will be for the betterment of the business in every way. At the same time we know of a number of inventors who are wasting time and money in endeavoring to invent or perfect devices which have already been invented and patented. Others are wasting time and money trying to do what hundreds before them have tried and given up as impossible. We do not discourage inventive genius, but we do advise those who show symptoms of this malady to first consult with some specialist before wasting money in building models of devices which never see the light of day. In our former capacity as photographer to the patent department of the *Scientific American* we have seen and handled, in the motion picture sphere alone, the evidence of many sleepless nights and wasted dollars. Instead of working in secret until they have a completed model, inventors should outline their ideas and claims upon paper and get expert advice as to its practicability or patentability before proceeding further. If their ideas are presented upon paper to the above concern or to any other firm of reputable patent attorneys, and affidavit is taken as to the date, it affords them the same protection as if the model was

completed, besides antedating the time needed for construction of the model; not to mention the advice that could be obtained as to whether it was advisable to go ahead.

* * *

Many nickelodeon managers are installing large numbers of electric fans, with the intention of keeping their places open during the Summer months. In previous years most of the places remained closed. The proprietors found it cheaper to pay the rent for a closed place than an open one, but during the past year competing houses have increased to such an extent that it is feared closed doors may give the other fellows a chance to establish prestige hard to overcome when the regular season opens again. Some of the men who intend to keep open say they will be satisfied to make enough to cover expenses during the hot weather, but to hold their leases and save the labor and expense of establishing themselves again in the Fall they will be prepared to meet deficits.

Ourselves.

In self-defense we are again compelled to contradict certain published statements by one who was formerly connected with this paper. To convey the impression that a new rival in the field is in possession of the mailing list of the MOVING PICTURE WORLD, its editor says that he *kept duplicates* of the names he furnished to the WORLD. Whether this is or is not correct, it showed ulterior motives and was, moreover, unnecessary, as he was handed back the original lists of names which he had acquired through his former connection with another paper and from other sources. We most emphatically state, however, that the mailing list of the MOVING PICTURE WORLD, which has been built up by legitimate methods, he never had the opportunity of duplicating. These are facts which can be readily proven.

Another equally false and damaging statement is that another paper had any right to adopt and duplicate the volume and serial number of the WORLD, and the course that the paper in question has since adopted in dropping these and taking up their correct serial number was not at all voluntary.

The WORLD goes on, but *not contrary to agreement,* although contrary to the wishes of its enemies. All damaging misstatements, such as have been alluded to, can only bring discredit upon the maker. Those who are conversant with the facts say that it is not necessary for us to publicly challenge these insinuations and we regret that space should be taken to refer to our own personal affairs, but malicious attacks in public print justify a public denial.

* * *

Reference to our mail list suggests a word of explanation to the many who have asked for and who have been refused a copy of this list. The subscription list of a newspaper is practically its only asset. In our case this has been procured and is maintained at great expense, and that it is a valuable asset is proven by the unsolicited opinions of many of our advertisers in testimony of its scope and quality. If we parted with this list to every concern in the trade who asked for it, our advertising space would have no value to them, besides its being unfair to their competitors.

Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

CHAPTER XI.

MENDING THE FILM.

This is an operation that is simplicity itself, yet it is one in which an amazing number of operators fail in part or altogether. The patch that is made right is perfectly true, square and thin enough to go through the machine without a perceptible jump. The wrongly made patch is almost sure to cause more or less vibration or jump on the screen, and generally it is "more" rather than less. The writer has been manager of a film exchange and has had films come in with patches as stiff as cardboard and as thick as a heavy business card. He has had them come in sewed with thread, and, in one instance, with metal rivets. Such work is absolutely and utterly inexcusable from any point of view.

Good film cement may be had from any dealer in supplies at 25 cents per bottle. The best method is to get a very small artist's brush at a cost of ten cents; one of the long handled variety, such as is used for oil or water colors. Make a small hole through the cork of the bottle and shove the brush handle through far enough so that the brush will stick down in the cement when the cork is in the bottle. Now cut off all but about two inches of the surplus handle. Be careful, however, to have the brush handle tight in the cork and keep the cork tightly in the bottle, as cement evaporates rapidly if the air gets to it.

To make a mend, cut the film exactly on the line between two pictures. Now cut out the piece you wish to reject, leaving a stub from one-eighth to three-sixteenths of an inch beyond the last whole picture. Moisten this stub with the tongue and with a knife scrape off the emulsion perfectly clean, exactly to the picture line. Be sure to get the emulsion off clean, as cement will not adhere to emulsion at all. Now lightly scrape the back side of the other end where it will join to remove any oily substance and roughen the surface. Next, either with brush or by scraping from bottom of cork, or with a toothpick (not a good way), apply cement to the stub end you scraped. Put on plenty, as a surplus of cement will injure nothing, and too much is better than not enough. Be *sure* to get cement clear out to the edges of the stub, and *be sure to get the emulsion scraped off clean at edges,* for about half the patches come loose at the edges either from carelessness in scraping or applying cement. Now move fast and join the two ends (being very certain to get the emulsion side of both ends either up or down), so that the stub is just covered by the other end, matching the track holes perfectly. This latter is of the utmost importance, as the holes are your only guide, and unless they match exactly your mend will be crooked or the sprocket teeth won't fit the holes, and there will be a "jump" when the patch goes through. The best way is to match the holes on one side and grasping over these holes with thumb and finger firmly, match the other side, pressing the whole joint togeher as tightly as possible. The cement will set in a few seconds. Now, if you have made the joint rightly, the joint track holes will be full size, the patch will be not more than three-sixteenths of an inch wide, and barely the thickness of the two pieces of film. If you lay another piece of film on top of the one mended, the pictures will exactly match all along. If they don't, your cutting

has been done wrong, and you will have a frame-up. These directions are necessarily somewhat complicated, but the process is really quite simple, and should be mastered by the beginner with just a little practice by carefully studying these directions. There are several so-called "film menders" on the market, but they are mainly useful as a nuisance to the operator.

House Lights.

Little details make a good show and lack of attention to them a poor one. The ceiling lights of the house, at least, should be controlled by a switch in the operating room as well as from below. In starting, light your lamp at least two minutes before your cue is due, so that it will be burning right. Do this with the hood cover or dowser down. When the cue comes, raise the cover with your left hand, while with the right you pull the house lights. This makes a pretty effect, but is based on the supposition that you start with an illustrated song.

Tint Slides—How to Make.

The operator who takes pride in doing the best possible work will provide himself with tint slides in about three shades each of red, yellow, green and blue. Rose, violet, etc., may be added at will. These tints should range from very light to medium, but none of them dark. Pretty effects may be had, too, with glass ground in geometrical patterns, such as used to be popular for front doors. Tinted glass is best, since the colors are richer, but it is very hard to get light enough tints. Tint slides may be made as follows: Get stereopticon photo plates and, *without exposing to light,* fit in hypo in usual manner, same as you would an exposed plate. This leaves a thin, perfectly transparent emulsion film on the glass, which will readily take color. Now, with some clear aniline dye of desired color (Diamond dyes are excellent), mix a rather weak solution and dip the plate in it, wiping the plain side clean. If not dark enough, dip again and again until desired tint is attained, letting it dry between each dipping. These slides may be used with good effect on some vaudeville turns, and, occasionally, on portions of a film. A very light blue tint slide will brighten a yellow film considerably, but the tint must be *very light,* just a *bare tint.*

Announcement Slides.

Very satisfactory announcement slides may be made by writing the desired matter on transparent gelatine paper (to be had very cheaply from dealers in stage lighting supplies) with a typewriter and dusting the writing with dry bronze while wet. Place between glass, bind temporarily and use like any other slide.

(To be continued.)

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Ingenuity Conquers" is a first-class picture, making one of the best of picture shows.

"Jim Gets a New Job" is a very amusing picture showing the various trouble that befalls a boy.

"The Music Teacher" contains many comical situations.

"The Great Jewel Robbery" is one of the most thrilling and exciting films ever shown.

"A One-Man Band" is a laughable and interesting comedy.

"What a Boy Can Do" is a funny film depicting antics and mischief.

"The Flower Girl" furnishes a wordless drama of hearty interest.

"In the Land of Gold Mines" is a beautiful, fantastic and delightful comedy.

"A Gendarme's Honor" is a picture with a high dramatic story.

"The Venetian Baker" is a charming picture with a thrilling dramatic story.

Editorial Notes and Comments

Note our new address: 125 East 23d Street (Beach Building). Temporary Telephone, 3877 Gramercy.

There are several good-sized villages along the Hudson River that have no moving picture shows. The young people of these towns still pass the time away by rambling in the graveyards and sitting by moonlight along the docks.

New Haven, Conn., will soon have another moving picture theater open. This one will be on Orange, near Chapel street, and it will be operated by one of the Mizzy brothers, of that city. Slide service has been arranged for from Len. Spencer's Lyceum Slide Bureau and film service from The Greater New York Film Exchange.

The celebration of the 250th anniversary of the settlement of Kingston, N. Y., will begin May 30, to last three days. The date will also be signalized by the opening of a new moving picture theater on Wall street of that city, two doors from Koencke & Vincent's Bijou, which is one of the handsomest moving picture houses in America. The new house in Kingston will be operated by local parties. Stand aside and view the fight.

A movement is being agitated, and possibly will find its way into an Assembly bill at the 1909 session of the Legislature, refusing any license to any person to operate any permanent show or theater in the State of New York unless he is a citizen of the United States and a resident of the community in which he operates his show house. It is understood that this is not aimed at the large theaters, but at the horde of foreigners who operate the moving picture shows in New York and the other large cities in the State.

It is alleged that many of the moving picture theaters in this city are still having their machinery operated by boys under sixteen years of age, especially on the lower East Side. The scheme is said to be to have some matured operator go before the authorities and pass an examination and then turn the license over to the youngster. The Board of Fire Underwriters and the Fire Department had better look into this and if found to be correct to lock the offending manager up, send the person who took the examination to Blackwell's Island, and send the "kid" operator to the Reformatory. No punishment is too severe for people who conspire to do things that puts human life in jeopardy.

Many people in this city are being fooled into believing they are viewing the new invention of "talking pictures" when they are only listening to a very bad vocal operator hidden behind the screen. Our informant went into the Manhattan Theater, at Thirty-third street and Broadway, a few nights ago, to hear "talking pictures" and see the illustrations. What he heard convinced him that it was not an automatic machine that was doing the talking, but a man, and a poor talker at that. The pronunciation was incorrect and in the bad, slangy dialect of the illerate hanger-on about the theater stage. "Dis" and "dat" and "dem," were the methods of pronunciation used. The enunciation was poor and the language jerky, as if the talker was afraid the pictures would get away from him. Yet he believed that he had seen the wonderful talking pictures, but marveled greatly that such a sorry representation should be given with French subjects. Sunday he visited the Grand Opera House and saw the real cameraphone pictures and listened to the genuine vocalization of the instrument. He is now convinced that the talking at the Manhattan was the work of a stage hand and not of an automatic instrument. He says that if it was the work of a cameraphone he would advise the owners to remove the instrument or send someone there to operate it who will not make a burlesque of it.

FAKING SONG PICTURES.

A certain large theater in this city which has been refused any more free lantern slides by the music publishers is faking up sets of slides for songs from old slides. A set of slides partially from "When Bob White Is Whistling in the Meadow" and several other songs, has been doing business for a newly published song this week. They think the public is not wise to their faking! They mistake themselves.

"EDENGRAPH" SALES AGENCY.

Mr. George Kleine made a flying trip from Chicago early in the week to finish negotiations that were pending between his firm and the Edengraph Manufacturing Company. Papers have been signed and Mr. Kleine has acquired by purchase the sole and exclusive Western sales agency for the Edengraph. Many expert operators visited the Edengraph office during the past week and all were delighted with the sample machine, admitting the inventor's claim that it is the "King of all Projecting Machines."

Opinions by F. S. A. Members
on the proposed Revision of the Rental Schedule.

No Schedule—No Association.

Responding to your favor of the 21st, we wish to say most emphatically that if any person wishes to completely upset all the good that has been done in placing the moving picture business where it belonged, he can do so by advocating the idea conveyed in the article to which you refer, which appeared in the "Views and Films Index." To throw down the bars and allow each exchange to make its own price, will simply mean that there will be the same cutting and slashing that occurred previous to adoption of schedule; and the members of the F. S. A. will be placed in a far worse position than they were at that time, for the reason that they are not permitted to keep their films in use longer than six months and they must come in competition with the Independents with this disadvantage. We, for one, would immediately withdraw from the Association and make use of any films we felt we cared to purchase, if such a ruling is carried; or we would not purchase any film at all.

There are two distinct classes of nickelodeons—the successful and the unsuccessful. The members of the F. S. A. should cater to the better class and allow the cheap skates to get their films where they pleased and at whatever price they can, but not at the expense, and eventually the total failure of the film exchange men and the business. We believe there should be a meeting of the Association called and allow members of the Association to decide for themselves, and not allow the manufacturers to dictate. A recent vote was taken through the mail on this same question, and the decision was almost unanimous against any change. Why, then, this agitation? Is it to help sell more films? A recent decision, allowing the establishing of "shipping stations," is plainly opposed to the sense of the ruling made at the Buffalo meeting, but some one or two said it should be so and it became a law. We are for the success of the business; but success cannot be attained by going back to where we were three months ago. Put us down as opposed to abandoning the schedule—and if schedule is abandoned, then no Association, but back to former scramble for business.

* * *

Maintain the Schedule and Punish Offenders.

To abolish the rental schedule would mean a campaign of general cut-throat competition that would eventually push a great number of the renters to the wall. This is the aim of some people. They want the number of renters reduced to bring the business within a more limited number of hands. In one respect such a move is worthy of endorsement. There are many renters who should be put out of business if it were possible, because no contract or agreement can be made strong or broad enough to force or induce them to keep in the straight path and keep faith with those with whom they enter into agreement. One of the main contentions of some people favoring a modification of the schedule is that the schedule as it stands now affords advantage to unfaithful members of the association to cut rates in the dark. I know of one concern that has steadfastly lived up to all its agreements and makes the claim I have just mentioned. It would not favor any attempt to tamper with the existing schedule had not the members they complain of made a farce of it in some localities by their trickery and stealthy methods. You cannot blame these men for their appeal to have their hands released and be permitted to get after the men who are insiduously undermining their business under the guise of fellowship. The people I refer to in such cases are not howling against the independents, but are crying for fair play in their own ranks. A recent publication appealed for "a fair chance for the F. S. A.," and pointed out the abolition of the schedule as the means for accomplishing it. That is not the true remedy. Let the F. S. A. get busy and clean out some of the bad material that is in its composition. Let the officials of the F. S. A. get after the bad fellows quick and take decisive action in each case. The schedule is all right when used as it should be. Those who have violated it should be asked to resign from the association, and if they do not resign, take steps to force them. This is a duty the association owes to the men who respect their obligations. They are entitled to the association's protection against such people. It is both unwise and unfair to allow attention to be diverted from the real evil by discussions over the schedule itself. I do not wish to put myself in the position of a mutineer, but I will take chance of such a charge being made against me in saying that I do not think the association has been as watchful and active as it should. Why is it so much subrenting is going on and no apparent attempt is made to stop it?

* * *

Uphold the F. S. A. and Compel the Members to Respect Its By-Laws.

For the past two weeks there has been much discussion for and against the proposition to either modify or abolish the rental schedule of the Film Service Association. The subject has been discussed at length in and out of meetings of the organization. It is really the most important topic of the present time among the members. So far as I am personally concerned, I believe that a lot of what has been said about the matter, both in and out of print, has been rot. I am of the firm belief that the launching of the matter in the papers was a mistake. I cannot see why it was spread out before the public. It is business of the Film Service Association only, and should have been kept and discussed in it as any other private business. I do not say it was not proper for the papers to state as a matter of news that the proposition was being urged, but I do contend that the papers should not have been given all the details as to why the proposition was made and the effects its adoption would have. The papers have the option and privilege of treating such topics editorially on conclusions and inferences drawn themselves, and the discussions should have been left to the editors.

Now that the question of fixed rental rates is public property and the independents have been forewarned by one of the moves some of the association members want to take against them (which is the poorest piece of generalship that has ever come under my notice in any campaign, commercially, or otherwise), I feel at liberty to give publicity to some very decided views I have on the matter, and I select the Moving Picture World for the purpose, because I believe it is the only paper in the trade that is not handicapped by some manufacturer, film renter or exhibitor having either a direct or indirect interest in its ownership, or the guiding of its policies, thereby restricting such policies to an extent that prevents its assuming absolute independence.

It is an unassailable fact that the proposition to abolish or modify the association's rental schedule has led to more heated argument within its ranks, and more criminations and recriminations, than anything else that has come up since the association was organized. It has opened the door for a discussion of attending circumstances that have been the real rotten spots in the association, and several members have taken advantage of the opportunity to tell others in good, plain English just what they thought of them. The independents have been gaining ground in several of the States, in spite of association claims to the contrary. The explanation for this is that members of the association have been guilty of bad faith and all sorts of trickery to avoid the obligations imposed upon them. By underhand methods they have been cutting into the business of their fellow members and taking it away from them; by their duplicity they have wrecked the confidence of many exhibitors and

practically driven them to the independents. This is plain, unvarnished truth that can be substantiated by facts. The schedule is all right. The evil lies in the failure of all those who adopted it living up to their obligations.

The proposition to abolish or modify the schedule so that the association members will be able to combat some of the competition by renting films that have been thirty or sixty days on the market at the independent rental rates would be worthy of adoption if it were not for the fact that existing conditions offer no guarantee that certain members of the association who are now abusing the schedule will not treat the added privilege in the same way. There is nothing to prevent these unscrupulous people from putting out new films under the modified rule, so there is no use putting another weapon in their hands for use under cover against their fellow members. I maintain that before the present schedule is touched, charges should be made against the guilty members and acted upon promptly and decisively. I advocate this even at the expense and trouble of holding a special convention of the association. Threats by the guilty parties to go over to the independents should receive no consideration. The quicker such threats are carried out the sooner will the association assume a healthy and wholesome condition.

Boston, Mass., May 22.—Senator Spalding's amendment to the cinematograph bill to provide that "no such machine shall be operated by gas" has been adopted and the bill passed to be engrossed. On motion of Senator Spalding, Rule 8 was suspended.

Chicago, Ill., May 22.—The city ordinance prohibiting the exhibition of moving pictures without a permit from the chief of police is held to be void in an injunction suit filed in the Superior Court to-day by Jake Block and other moving picture show proprietors.

The city health officer of New Orleans, La., is conducting a crusade among the moving picture theaters to see that they are properly disinfected and kept clean. Cuspidors are ordered to be placed in convenient places and signs prohibiting spitting on the floor must be displayed.

Superior, Wis., May 16.—W. J. Labree has just completed the work of the installation of a fine lighting plant at the Parlor Theater. The system is something new and Mr. Labree has given his name to it. It is an electric system giving a light especially adapted for moving picture houses of this kind. Proprietor Wardman is very much pleased with the working of the system.

Racine, Wis., May 15.—J. B. Olmger, of the Milwaukee Film Company, has brought suit against Charles Bassinger, former proprietor of a nickel theater, for $200, value of films destroyed in a fire last March. It developed that the contract was made on Sunday, and Judge Snieding held that in accordance with the provisions of the revised statutes the contract was thus invalid.

MOVING PICTURE SHOWS EXEMPT IN NEW ORLEANS.

The five-cent moving picture theaters in New Orleans are not in the regular amusement field of this city and therefore the managers thereof will not be called upon by the city to pay an annual license, like the larger theatrical institutions.

A decision to this effect has been rendered by Judge Fred D. King, of the Civil District Court, in the case of the State of Louisiana against Dryden Williams, who operates one of the nickelodeons. In this cause Captain John Fitzpatrick, First District Tax Collector, sought to have the court order Mr. Williams to pay the license.

NEW INCORPORATIONS.

Penn Motion Picture Company, Philadelphia, Pa. Capital, $40,000. Edw. M. Miller, treasurer.

NEW THEATERS AND CHANGES.

Marion, O., May 18.—Manager C. E. Perry has arranged to open the Grand Opera House as the Summer home for moving pictures in the city. Illustrated songs will also be given during each entertainment, which is planned to last about fifty minutes. An admission fee of five cents will be charged and patrons can remain as long as they may care to.

Jacksonville, Fla., May 20.—Mr. Albert B. Hoyt, of the firm of Jackson-Hoyt Company, has purchased the popular Pastime Theater at 215 West Bay street, and in future promises to give the people of Jacksonville the finest picture show in the South. Many have noticed the different class of pictures already. Mr. Hoyt has arranged to get his pictures direct from the manufacturers, which insures absolutely new and latest subjects.

Butte, Mont., May 13.—The new Alcazar Theater, a motion picture house, has opened at 43 West Park street under the management of Richard P. Starr, a well-known Butte newspaper man. Associated with Mr. Starr are P. H. McCarthy and Herman Deistar, both well-known Butte business men. The house is one of the best arranged and most attractive of the kind in the city, and it will be conducted on a strictly "theatrical" basis.

Westbrook, Maine, May 18.—With over 500 in attendance, the Scenic, Westbrook's new moving picture and vaudeville house, opened Saturday afternoon at 2 o'clock for its first performance and closed shortly after 10 o'clock last evening, after presenting the bill the fourth time and selling about 1,500 tickets. The initial performances were a success even beyond the expectations of the management, demonstrating the belief that moving pictures constitute the most popular attraction that the amusement loving public of Westbrook has ever patronized.

Steubenville, O., May 22.—Joe Bueche has the coolest, pleasantest and best ventilated nickelodeon in the city. He has fitted up the Bijou so that even on the most uncomfortable evenings it will be as airy as in the open air. There are not only electric fans, but large open ventilators in the ceiling that lead to the open, and these cause a stream of cool air to circulate through the room at all times. Besides, he has put more than $1,000 into the plant by way of improvements. He now makes his own light with his own engine and dynamo, the only nickelodeon with a private plant in the city, and he is, of course, not stingy with the light.

Reading, Pa., May 19.—The Grand Opera House reopened yesterday afternoon under the direction of the Mecca Amusement Company, which announces a continuous season of high-class talking pictures, beautifully illustrated songs and strictly first-class vaudeville numbers. Performances will be given afternoon and evening, the doors opening at 1.15 and 6.45 o'clock for entertainments, which will continue one hour and fifteen minutes each.

The large audiences prove that moving pictures have not lost any of their popularity and that, when backed up by high class vaudeville numbers, the offering is certain to draw. The management has made the theater comfortable and cosy. Electric fans have been installed and ice water is served.

THREE-CENT SHOW—NEXT IT WILL BE "TWO FOR FIVE."

Milwaukee, Wis., May 20.—Manager Frank R. Trottman, of the New Star Theater, announces a change of policy at his theater for the Summer season, starting Sunday afternoon. At that time the house will be given over to the moving picture and illustrated song entertainment, which is proving so attractive here and elsewhere, and the scale of prices will be reduced to three cents, five cents and ten cents. The latest and best moving pictures are promised, and these will be accompanied by the appropriate sound effects, thus enhancing their realism. Capable singers will present the most recent illustrated song hits. The performances will last one hour and will be continuous every afternoon and evening.

MANAGER CONVICTED FOR VIOLATING SUNDAY CLOSING ORDINANCE.

Lansing, Mich., May 7.—John Conan, manager of the Vaudette Moving Picture Theater, was this morning convicted of a charge of having violated the Sunday closing ordinance. The theater was opened to the public last Sunday. Conan was sentenced to pay a fine of $25 and $22.10 costs, or serve thirty days in the city jail. His attorneys will appeal the case to the Circuit Court.

SIGNS OF PROSPERITY.

Hannibal, Mo., May 20.—The management of the Nickelodeon, 205 North Main street, has found it necessary to increase the seating capacity. A balcony is being constructed which will greatly increase the seating capacity of the room. The entire building will be newly painted and papered. This place of amusement, under the management of Charles Reese, has become very popular with the people of Hannibal and during the past few months it has been impossible to handle the large number of people that patronize them.

OTHER NEW YORK THEATERS TO TRY MOVING PICTURES.

This week the Bijou Theater on Broadway will open with vaudeville and moving pictures at popular prices. This is the first of the recognized dramatic first-class houses into which the moving picture shows have forced a way, though the craze has invaded many of the vaudeville and minor theaters. Leander Sire, manager of the Bijou, said, however, that the new policy would be only for the Summer.

The Grand Opera House has also adopted the motion picture feature and the People's Theater is drawing large crowds on the East Side with the chronophone and motion pictures.

TALKING PICTURES IN ROCHESTER.

This is the way the press agent describes the animated pictures: "To hear the voice, to catch every sound and the intonation of every word and see the people in life size moving before your eyes, and yet realize there is not a single person there—it seems like some phantom of the brain, an hallucination, and one is almost tempted to rush to the stage and grapple with the ghostly actors as one is moved to cry out in the vividness of a dream. Such is the wonderful spell that is cast over the spectator on his first view of the marvelous talking, singing, dancing moving pictures which Manager Parry of the National will introduce for the first time in Rochester to-morrow afternoon."

NEW JERSEY AFTER VIOLATORS OF LAW PROHIBITING MINORS.

Former Assessor Thomas A. McAuley, of West Hoboken, sent to the Board of Council a vigorous protest against the moving picture shows in the town, claiming that despite the law recently passed children from five years of age up are freely admitted to these places, and their morals are contaminated because of the class of pictures shown and the "vile language of $7-a-week, high-collared toughs."

Mr. McAuley suggested that police supervision of these places is very much needed, and added that perhaps his better course would have been to present his protest to the Prosecutor of the Pleas, but wished to give the local authorities the opportunity of seeing that the law is enforced and a reasonable censorship of the pictures shown be exercised by the police.

"We are about to have an ordinance introduced dealing with this kind of thing," remarked Councilman Morris.

"There is a State law governing these places now and we need no ordinance," said Mayor Lynch. "I think this should be referred to the Chief of Police with a notice to see that the law is enforced." This was done.

MAKING PICTURES OF CAR ROBBERY.

Rochester, N. Y., May 22.—Late yesterday afternoon the movements of two large touring cars, one pursuing the other and both performing unusual stunts, attracted the attention of many in various parts of the city. The cars started in the eastern part of the city and covered a route through Maine street east to Clinton avenue south, then to Court street and Plymouth avenue, and it was between these points that they caused much speculation. One carried a large iron strong box, while the other was rigged up with a boxlike affair on the front of the body of the car. The automobiles carried a number of passengers each and at various points on the route stops were made and maneuvers were executed.

"The Rochester Street Railway Robbery" is the explanation of the affair. With the assistance of some of the members of the Baker Theater Stock Company, the Consolidated Film Company, whose offices are in State street, was making the first section of a new set of moving pictures which when completed will bear this title. The biograph company is furnishing the camera, and other sections of the same subject will be taken within the next few days.

OTHER INSTALLATIONS OF THE "HALLBERG AUTOMATIC ELECTRIC ECONOMIZER."

The Star Theater, owned by M. J. Wiswell, Newport, R. I., has been equipped with the "Hallberg Economizer." Mr. Wiswell says the light is brighter, steadier and better than ever before, and the "Economizer" has saved 65 per cent. on the moving picture lamp current bill, and the heat from the rheostat is done away with.

F. J. Howard, the prominent film and supply dealer in Boston, has installed three "Hallberg Economizers" in the New Bijou Theater, at Newport, R. I. This is one of the finest moving picture theaters in the country. It is owned and managed by Messrs. McMullen & Holmes. The three "Economizers" are used for one double dissolving stereopticon and for two moving picture machines. The show is continuous, without intermission, and the installation is the most modern of its kind.

Everybody using the "Hallberg Economizer" speaks of the fine light, cool operation and high economy.

MOTION PICTURE PROMOTERS WILL SUE A MONARCHY.

Because a letter was held undelivered for two years in Greece, and as a result a promising scheme of moving pictures of the Hague Peace Congress came to naught, A. D. Zaraphonithes, of Second avenue, and C. M. Corafa, an attache of the United States Consulate in Athens, intend to make it hot for King George's country, says the New York Morning Telegraph.

The letter was addressed on April 5, 1903, by Zaraphonithes, to C. M. Corafa, an attache of the United States Consulate at Athens. For months Mr. Zaraphonithes received no reply, and an inquiry discovered that the letter, a registered one, had never been delivered. Through his lawyer, Moses A. Sachs, of Park Row, Mr. Zaraphonithes notified Postmaster-General George Von L. Meyer, who communicated with the Government at Athens.

While these notifications were pending, the letter came back to Mr. Zaraphonithes on February 4, 1907, nearly two years after it had been sent. Owing to the delay in its delivery, the plans for the presentation of the moving pictures came to naught, and both Mr. Zaraphonithes and Mr. Corafa allege that they sustained damages amounting to $50,000.

"Somebody in Athens opened the letter," says Mr. Sachs, "and taking advantage of the suggestion it contained, established a chain of moving pictures of the Peace Congress and realized a fortune."

Mr. Sachs says the Greek Government will be asked to pay an indemnity for the damage sustained by his clients.

BRITISH ACHIEVEMENTS WITH MOVING PICTURES.

That the moving picture industry is only in its infancy, in spite of the fact that it provides amusement for hundreds of thousands of people daily, is generally conceded.

Europe, while being far behind this country in the mechanical end of the moving picture industry, has regarded it far more seriously and placed it on a higher plane. At the present time the British Government has under consideration the advisability of forming a department, with a large staff of experts, for the exact chronicling, by means of moving photographs, of all important public events.

The rapidity with which happenings of great moment can be caught by the camera and reproduced many miles away with all their graphic reality, has caused an Englishman, Will G. Barker, manager of the Warwick Trading Company, who has recently visited this country, to coin the phrase, "An animated newspaper." He has conceived the notion of showing thousands of people, hundreds of miles away, the

happenings of the days, just as quickly as they might read verbal descriptions of them in their evening newspapers.

"Just before I left England," said Mr. Barker, "there was a South African exhibition at Horticultural Hall, in South Kensington, which was opened by King Edward VII. Accompanied by another operator, I was stationed in the balcony and we cinematographed the entire proceedings. While His Majesty was making a round of the exhibition, my colleague jumped into an automobile and hurried to the dark room, where the films were developed, and at the same moment the King was returned to his home in Buckingham Palace, two hours and twenty minutes after the actual opening of the exhibition, we were showing the entire occurrence exactly as it happened to a matinee audience at the Palace Theater, some ten or twelve miles away.

"Perhaps our greatest success was gained when our operator stood in the trenches at Casablanca and accurately recorded upon films the fight between the French soldiers and the Moors. At the present time we have an operator with the expedition which is trying to reach the South Pole, and, indeed, wherever happenings of great moment are expected there the man with the moving picture camera is sent by enterprising English firms."—New York Herald.

ANOTHER CASE OF CITY GRAFT.

Pottsville, Pa., May 22.—Some fine points of law are at stake in the case of the borough of Mahanoy City against Howard Burchill. The suit is for the recovery of five dollars as a penalty for not taking out a license for a moving picture performance. Several years ago the Mahanoy City Council passed an ordinance fixing the license of these shows at three dollars per day, which would make a total of $900 per year, which is certainly an exorbitant sum for such a license.

Probably realizing this, the Borough Council last February passed an ordinance fixing the license at $100 per year, which is somewhat in the line of reason, and repealing the old law. But at the hearing last week Solicitor Lyons, on behalf of the Council, put up the remarkable plea that the last ordinance is invalid, having been signed by Chief Burgess Sheafer under a misapprehension. Mr. Lyons also declared that although the new ordinance was published, it was not published by direction of Council, and that the meeting at which it was passed was a special session, which had no authority to act on such matters.

C. E. Berger and R. P. Swank appeared as counsel for Mr. Burchill. Mr. Berger argued that even if the ordinance imposing the heavy license fee was not repealed by Council, it is manifest that the license exacted is exorbitant. Boroughs have the right to issue licenses as a matter of police regulation, he said, but when such an excessive license fee as this is asked for it becomes a revenue measure.

REFORM MOVEMENT AMONG CHICAGO EXHIBITORS.

It is neither new nor uncommon for the innocent to share in the punishment incurred by their guilty associates. The wrath of the public rests as heavily just now upon the law-abiding saloon-keeper as upon his lawless fellows, and it is this perhaps which has taught wisdom to the proprietors of the moving picture theaters in Chicago.

These shows, harmless and enjoyable so long as kept within the bounds of propriety, have of late incurred the opposition of the authorities because of a tendency to exploit objectionable pictures. Such a course would be particularly iniquitous since the greater number of the patrons of these five-cent theaters are children and women. Moreover, it inevitably would bring down upon all of them the wrath of the public.

It is worthy of notice then that at the last meeting of the association, whose members are the owners or managers of these picture theaters, resolutions were adopted barring improper pictures from the entertainments and substituting "educational" or at least harmless scenes.

Salvation for the shows can be found in no other course, and the showmen have learned their lesson none too soon. In their present effort to "uplift" their business, they should have the co-operation of the police and the city authorities, who should immediately revoke the license of every theater where immoral pictures are displayed.—Chicago Post.

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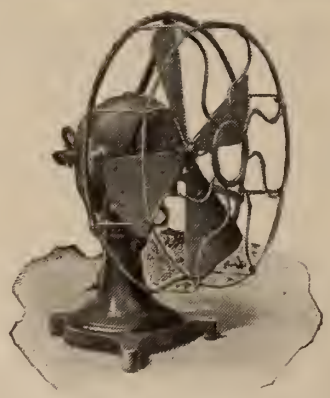

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32 Greenwich Avenue, New York N. Y.

CORRESPONDENCE.

QUESTIONS RELATING TO ELECTRIC CURRENT.

New York, May 18, 1908.

Editor Moving Picture World:

Dear Editor:—Will you kindly help me settle the following argument: A claims that by using two rheostats in multiple on alternating current that one rheostat acts as a choke and doesn't use any more current than one. B claims that by using two rheostats in multiple you use more current.

Also A claims that by freezing your carbons that you form a short circuit and the fuses blow. B claims that by freezing your carbons you use more current, and that only a loose connection, short circuit, or ground, will blow the fuse.

Hoping that you will insert the following for debate, I remain, Yours truly,

CHAS. H. STREIMER.

Editor Moving Picture World.

New York, N. Y., May 25, 1908.

Dear Sir:—In reply to "Questions Relating to Electric Current," sent to your valuable paper by Mr. Chas. H. Streimer, I beg to give you the following information: Regarding the first question, B is right.

Suppose you have a rheostat which on 110-volt circuit gives 40 amperes at the arc with a given carbon separation or arc lamp. Should you then connect another rheostat exactly like the first one in multiple with it, the current at the arc would, according to theory, be double, or it would be 80 amperes. The lamp leads, connecting wires, terminals, switches, fuses, etc., are, however, designed for only 40 or 50 amperes, therefore, they would become heated, increasing the resistance of the circuit, consequently lowering the arc current from the theoretical 80 amperes to about 55 to 65 amperes, which is the usual current received from double rheostats in multiple, providing, of course, that the fuses are large enough to carry this amount of current.

When you put a rheostat in parallel or multiple with another it is just the same as to put two water pipes in parallel or multiple, which, of course, allows double the quantity of water to flow, it of course being understood that the pipes referred to are of the same diameter.

Regarding the second question, both A and B are right. If the carbons are held together (or frozen, as it is commonly called) on a lamp controlled by a rheostat the current would easily be doubled if it were not for the fact that the fuses would blow, or the rheostat and lead wires would get too hot, which increases their resistance so as to cut down the current somewhat, but the fuses would ultimately blow or the rheostat burn out.

Trusting that the above answers Mr. Streimer's question, I remain, Yours very truly,

J. H. HALLBERG,
Consulting Electrical Engineer.

AN OPEN LETTER.

New York, May 25, 1908.

Mr. Alfred Simpson:

Dear Sir—I understand that you are representing to the trade that certain music publishers are giving you the **"exclusive right to illustrate their songs."**

Will you kindly inform me where you or they find any law that allows them to give you this right or protects you in it after they have given you that right? Who tells them that they have the right to prevent me or any other lantern slide maker from illustrating any song that I may buy from any music stand? I wish also to ask you how you are going to protect the alleged right which you claim of being the exclusive illustrator of some publisher's song if I choose to make pictures for the same song?

You are aware, of course, that the copyright law gives to the music publisher only the exclusive publishing and selling rights to his publication and that he cannot prevent another publisher from publishing another song and using the same title.

I ran across a publisher this morning, Mr. Simpson, who actually believed that he could give you the exclusive right or monopoly of making pictures for his songs. It was my pleasure to disabuse him of the illusion.

Yours truly,

HENRY B. INGRAM.

Film Review.

A NIGHT OF TERROR (Biograph).—Never in the history of the motion picture business has there been a film story that made the wide-spread impression of "The Moonshiners," produced by the Biograph Company. It was the hit of both hemispheres and is still used as a special feature from time to time by motion picture exhibitors.

Fully appreciating the standard set by that subject, the Biograph Company aimed to emulate it in their latest production, and succeeded in turning out the most thrillingly sensational picture ever made, with photographic quality never excelled.

The story opens in the log cabin of an old trapper, who, a widower, is attended by a little housekeeper in the person of his ten-year-old daughter. The amber shades of late afternoon are fast deepening into the rose hue of evening when a New York prospector enters to close a deal with the trapper for a tract of ore land, paying him for same with gold coins. While the deal is being consummated there appears at the window of the cabin a face of most villainous mien—a face, livid, with eyes that clearly index the black heart of the man. He watches the proceedings until the money is paid over, and then hurries off to devise his plan. Night has fallen; the money is hidden under the hearthstone, and we leave the cabin with its lonely occupants retiring to dream of the future happiness their little wealth of gold may bring.

In the next scene, supposed to be the following day, we find the villain in a lonely mountain trail plotting with an accomplice. The scheme they evolve we shall soon see. One hides in the brush while the other remains in the road to meet a cart loaded with sacks of potatoes, which they know is being driven to the old trapper's cabin. The cart is halted with some slight inquiry by the one robber, and while engaged in conversation the driver is seized from behind by the other thief, who has jumped from the bushes. Struggling, the two men fall from the cart and a terrific skirmish takes place between the three, ending with the driver being securely bound and gagged. The robbers then empty a sack into the road, and one of the thieves is tied up inside, armed with a knife with which to cut his way out at the opportune moment. The cart then proceeds on its way, driven by the other robber, to the trapper's cabin, leaving the owner of the team helpless in the road. Pulling up in front of the cabin, the sacks are carried in, the thief taking care to carry in the one containing his accomplice and placing it so as to render his escape easy. In the cabin we now find the old trapper just finishing his evening meal, preparatory to a night's hunting. Taking up his gun, and enjoining his daughter to be careful to securely bar the window and door, departs. Here follows a most beautiful scene of the little girl standing before the cabin waving adieu to her dear old father, as he trudges off through the moonlit forest. Re-entering the cabin, the little one secures the window and door with the cross-bars, and then proceeds to wash her dishes. A slight movement of a sack attracts her attention, and watching, it becomes more convincingly evident that there is a living being inside. Tiptoeing to a trap door in the center of the room, she raises it cautiously, and with a mighty effort rolls the sack over into the opening, which leads to the cellar below. She then slams down the door and piles upon it everything portable she is able to lift. This is but a slight handicap for the robber, who having cut himself from the sack, pushes up the trap door, with its ballast, and leaps into the room—although the little girl has taken up a gun and fired at him, but her strength not equal to it, the shot goes wild. The robber seizes the little one, doubtless to force her to divulge the biding place of the gold, when the father, sent back either by the workings of fate or a parent's intuition, bursts into the cabin. A most thrilling fight ensues, during which the poor little creature looks on in helpless anguish, for the chances seem even, until the father succeeds in disarming the robber, who makes a mad rush for the window, reaching the sill, only to fall back into the room, dead from a well-directed bullet of the trapper's gun. This film is tinted in several scenes to give a moonlight effect. 932 feet.

HIS DAY OF REST (Biograph).—Poor Jones plodded along in his wearying struggle to earn the pittance with which to maintain the home, and though often plunged into doleful, dismal doldrums, being of an imperturbable nature, patiently toiled on. Hence it was that he hailed with keen delight the opportunity of taking a day off. No other arrangement was made than to spend the day as one of absolute rest at home. How well he succeeded is most lucidly shown in this Biograph film.

It is during May, and we know what transpires in all well-regulated households during this month, and with cruel coincidence, his holiday and general house-cleaning were set for the same day. Jones starts in all right. He takes a fine cigar, the morning paper, selects the easiest chair in the parlor, and assumes for the nonce the air of a gentleman of leisure. But, alas, his beatific dream was rudely disturbed by wifey—"John, dear, I really cannot get this stovepipe back in place; it doesn't seem to fit." Well, we know what a prolix undertaking this is. John struggled and swore, fretted and fussed, until down came the whole affair, covering him with a suit of soot from head to feet. A bath is next in order. Having divested himself of this ebony complexion, he is back in the parlor, but hardly seated, when Mrs. Jones calls him to the kitchen to fix the water pipe. He succeeds only in getting a thorough drenching, and once more a change of apparel is necessary. This being done, his wife now demands he hang a picture. "Ah, let us alone." But wifey insists. A stepladder is brought in and Jones ascends it, armed with hammer and nails, with a large picture frame under his arm. The nail is held in position, and—"Why, John!" says wifey, "such language, and before baby." John had aimed the hammer at the nail head, but hit his thumb. Another blow, more vigorous than the first, is sent—"Gee, whiz, twice in the same place. Biddy Mulligan." Jones, with a yell of pain, leaps in the air and there is a mad race between his head and the picture frame for the floor—it was a dead heat. Wifey is awfully sorry, and allows him to pacify and amuse himself with minding the baby—a delicate attention on her part. Still, it might be worse, and soon it is, for wifey's voice is heard calling, "John, dear, the gas is leaking." Jones, with a lighted candle, goes into the cellar in search of the leak, and finds it; and when the smoke and dust of the explosion clears away, poor John is seen stretched out on the cellar floor. Oh, but what's the use? John was given a day of rest by the boss, and he rests with a vengeance. 391 feet.

SKINNY'S FINISH.
(Edison.)

Side Show.—Showing side show tent of a traveling circus—The Fat Lady—Midget Woman—Giantess—Siamese Twins—The Snake Charmer—Zulu Girl—The Bearded Lady—All are in love with the skeleton man, he being the only male member of this freak aggregation—Consequently the course of true love never runs smooth as it might with the other dear charmers away, but each fair creature tries to persuade him with her particular freakish charm to win his heart.

Breaking the Bonds of Love.—At last, unable to hold so much love in such a slender body, he decides to break away from it all—Out under the tent he goes and off through the woods—His female charmers are not so easily shaken off, and chase after him.

Over the Hills and Far Away.—The skeleton chases down a village street and to the hills—Over the cliffs he climbs, followed by his fair admirers—He slips through the iron gates of a private park while his followers climb over the fence—Down through an avenue of trees and over to a Summer house, where the living skeleton sees an opportunity to escape by climbing the roof of the Summer house—He is quickly spied by the bearded lady, who soon climbs after him—He leaps for liberty, but is caught beneath the entire lot of female charmers—He, being no bigger than a match, crawls out and away he goes again—Into a woodpile he creeps and slips out through the cracks on the other side.

His Finish.—At last, unable to evade the fleet feet of love, he becomes desperate and makes one grand resolve—He leaps into a lake and drowns his sorrows, while his numerous admirers on the banks weep and wail at the sad finish of poor Skinny. 605 feet.

THE PAINTER'S REVENGE.
(Edison.)

Painting the Sign.—Two painters at work on a fence sign—The assistant goes for refreshments for the lunch—He proves to be too slow for the boss painter, who scolds him for his laziness and refuses to give him any beer—The assistant decides to be revenged—When the boss is not looking, he mixes some paint with the beer—The painter takes a long drink and soon feels the effects—He discovers the trick and boots the assistant—In his agony, he finally falls asleep.

The Painter's Dream.—The brushes get busy by themselves and do the work of the sleeping painter unaided by human endeavor—Soon the sign is painted—it is a girl reclining on a crescent moon—Slowly she comes to life—The assistant makes love to her—The painter is jealous and drives him away—For revenge, the assistant paints black stripes all over the new sign—The boss grabs a bucket of white paint and endeavors to obliterate the black stripes.

A Study on Black and White.—A baby in its carriage—Assistant paints the baby's face black—Boss paints it white again—A park bench is painted black—A gentleman in white duck suit sits on it—His clothes are spoiled, but the boss painter tries to paint out the black stripes—A charming girl asleep on the bench—The assistant paints on her face a French moustache and goatee—The painter arrives and proceeds to paint them out—Two lovers wrapped in the bliss of a "soul kiss"—The crazy assistant paints her dress with black stripes, while the painter endeavors to efface them—And still the lovers are oblivious of all that has transpired—The assistant paints black stripes on the sidewalks, while the boss proceeds to rectify the damage by painting out the black stripes—A white horse becomes the next victim—They return again to the board fence—A quarrel ensues and a lighted cigar is thrown into the paint bucket—An explosion follows—Up go the painter and his assistant through the clouds—They arrive on the moon—The assistant paints the moon with black stripes and the boss paints them white again—The crescent moon tips them off and they descend with a bump—The painter awakes to discover that after all it is only a painter's lazy dream. 745 feet.

The Great Northern Film Co. issue this week:

THE WILL, a dramatic story showing how an unfaithful guardian steals the will and property of his dead friend and tries to marry his ward, but who is discovered and meets his just reward in a tragic manner. 375 feet.

MR. DRAWEE, a comic film showing feats of juggling. 410 feet.

Pathe Freres issue:

FIRE! FIRE!—A young girl is seen lying in bed as her loving parents kiss her and retire for the night. She picks up a book to read a few

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lines before going to sleep, but being very tired it is not long before she is in the Land of Nod. As she turns in her sleep she raises one of her arms, thus upsetting an oil lamp that is on a stand close to the bed. In an instant the bed is enveloped in flames and it looks as though the girl can never escape with her life. She is trying heroically to extinguish the fire, but it is spreading so rapidly that she is compelled to retreat and grope her way to the window and call for help. Her cries arouse the other occupants of the house and in a few moments all are in a wild state of excitement, but the girl is soon rescued by leaping into a blanket.

The crowd is seen starting to the fire station to get the apparatus. On arriving they have a time arousing the old attendant who has the key to the station. They finally succeed in routing him out, however, but something goes wrong and the key won't fit the lock. By this time the mob is impatient and axes are secured to break down the door. So much time is wasted that the building is a total wreck when they get back with the apparatus. However, the fire brigade is doing its best to fight the flames, but more water is wasted through the bursting of the hose than is used on the fire. At last the city fire department is called on, and now a splendid sight greets the spectator's eyes, as the magnificent animals, three abreast, dash out of the wide-open doors of the engine house and race madly down the street. An excellent view is here given of the modern method of fighting fire, and before long the brave laddies have the raging flames completely under control. 541 feet.

AN OCCASIONAL PORTER.—A young woman is seen in this film laughing at a youth, who, having fallen desperately in love with her at first sight, is ardently pressing his suit. Hearing footsteps in the passage, the young woman explains to her suitor that her husband is returning, and, terrified at the news, the timid Romeo jumps out of the window. He rushes down the street, and, seeing a messenger sitting on his stand at the corner, bribes the man to lend him his outfit; this accomplished he takes the boy's place and keeps watch over the residence of his Juliet. The husband returning, informs his wife in high glee that he has been appointed salesman for one of the largest crockery stores in the town, and before long is on his way to his new office, much to the satisfaction of the enamored messenger keeping watch. Passing by his unknown rival, our husband suddenly remembers that he needs a sturdy youth to carry his samples, so stopping before our disguised friend, bids him follow. Arriving at the factory the samples are loaded on the disguised boy's back and they march off bound for business. On their way they meet with all sorts of misfortunes, thanks to the carrier who, through clumsiness or inexperience in the art of carrying parcels, falls many times and the samples naturally suffer from all these different shocks. Disgusted, the salesman at last decides to take a 'bus to ride home with what remains of the valuable collection of china, but the unfortunate messenger slips again and he and his load of merchandise are dragged by the retreating 'bus until his precious burden is now reduced to splinters. Terrified, our lover rushes away, leaving his boss on the car, and reaching his sweetheart's home is trying to climb through the window when the husband suddenly returning chases the youth away, much to the amusement of the young wife. 328 feet.

LUCKY ACCIDENT.—A horse attached to a stylish carriage is seen dashing down the main thoroughfare at breakneck speed and the occupants are just about to be hurled against the curbstone when a youth, at the risk of serious injury to himself, jumps bravely to the maddened horse's head and thus prevents a terrible accident. The rescued party, an old gentleman and his daughter, an unusually beautiful girl, lift the unconscious form into the carriage and drive him to his home, where they leave their address and depart. The next day the invalid, feeling somewhat better, receives the gentleman whose life he saved, but on being offered money by the latter promptly refuses to accept it. The old man therefore, not wishing to insist, takes his leave. In a few minutes a bunch of flowers arrives, the gift of the grateful young girl, and accompanying them is a note asking him to call. The youth is not long in reaching the girl's home, and when they are left alone he tells her of his love. The father entering at that moment, the young man begs him for permission to marry the girl, but the infuriated parent refuses to listen to such a request and orders the young wooer out of the house. The girl, heartbroken at her father's refusal, decides to die, so after picking some poisonous flowers she writes to her lover bidding him good-bye, then covers herself with the sweet smelling but deadly plants and is soon unconscious. Her lover, on receiving the news, rushes back to her home, climbs in through a window and arrives just in time to snatch the maid from the jaws of death. The father coming on the scene just then, and attracted by the confusion, soon realizes the true state of affairs, and the last scene shows the young people as they are being blessed by the repentant father. 492 feet.

A COMPLICATED DUEL.—A man is seen walking down the street holding up an umbrella to protect himself from a heavy downpour. Under such conditions people are not apt to be in a very pleasant frame of mind. It being the case with our friend in question, he strongly resents being jolted by another man going in the opposite direction, thereby infuriating the stranger, who has accidentally knocked up against him, to such an extent that he (the stranger) strikes him over the head with his umbrella. They have a very heated argument and finally decide to settle the quarrel by fighting a duel. We see them go to a nearby cafe and explain the situation to a few patrons, who agree to act as their seconds. The party then retire to a lonely spot in the woods and prepare to settle the question of honor. They take their places, and when the duel starts it proves to be a terrible fiasco, for they are both cowards and do not know the first rules of fencing. Their handling of the swords is the source of great amusement and they continually try to keep away from one another, only to be urged on by their seconds. Finally the seconds place them at the proper distance from each other and then glue their feet to the ground, but this proves a failure, for they lie down and work themselves free. The seconds then procure a plank and nail their shoes to it, but they make a few points and slip their feet out of their shoes. Next they put props behind them to hold them in place, but to no avail, for they tumble backwards over the props. Finally the seconds are impatient and suggest revolvers, which are procured. They face each other, ready for the last struggle. When the signal is given they fire, and, to the astonishment of all, both men are standing. Their bullets go wild and kill a rabbit and a chicken. They give up the fight and return to the cafe and have a feast on the spoils and end the trouble with a champagne fight. 328 feet.

ATHLETIC WOMAN.—Mrs. Neverrest is a very energetic woman and is passionately fond of sports of every description, and being blessed with a large fortune indulges freely in all her different sporting proclivities.

Arising at seven a. m., she partakes of a light breakfast and summoning her valet bids him get the Sandow apparatus ready for her daily muscle training. She strenuously exercises for an hour, then starts with her attendant on a climbing trip. She goes to the top of a high mountain with great ease and there awaits her panting servant, who not being a thorough sportsman like his mistress suffers severely from all this exertion.

Returning from her mountain climb, our lady jumps on her saddle horse as a rest and takes a brisk hour's ride in the park. This over she must now refresh herself, so goes for a dip in the sea and there outdoes the fastest swimming fish in his course through the water. Returning home thoroughly invigorated, she feels that the violent exercise has aroused her appetite, and we see our female athlete eating a hearty meal with as much energy as she has walked, ridden or swam. After lunch there must be no rest, so away she goes for a long walk, with her unfortunate valet hanging after. The promenade finished, the bicycle is pressed into service and, lastly, after driving a dog-cart, then an auto, the indefatigable woman returns to her dwelling, dresses for dinner and has still enough energy left to receive her various admirers and enjoy their society. 754 feet.

BURGLARS' NEW TRICK.—Burglary is quite an art nowadays, and to be a successful housebreaker one has to have a fertile imagination and be able to devise new tricks, otherwise, with patent locks, burglar alarms and electric currents the profession would soon be a glory of the past. The two young criminals represented in this film are well aware of the necessity of ingenuity and soon prove that they are up to their task. They buy an old sarcophagus in an antique shop. One of the partners in crime dresses up as a mummy and lies down in the old coffin while his pal writes to a wealthy old professor that he will be happy to present him with a well preserved Egyptian mummy for his museum. Shortly after the precious gift is taken away by the grateful scholar, and thus Mr. Burglar gains admission to the enemy's camp in an honorable way. The elated old man opens his precious box to admire its contents, but his pleasure is short-lived, for jumping out of his prison like a Jack-in-the-box our burglar grabs the old fellow, pushes him into the Egyptian resting place and, after having locked it securely, starts ransacking the whole house. He soon has his booty collected and loses no time in making his escape. Shortly afterwards the servants find their master prostrate in the casket. The clever trick is discovered, but too late, for the valuables of the household have disappeared, as well as the thieves. 426 feet.

ANTI-HAIR POWDER.—A young woman troubled with a rich growth of hair on her face is reading a paper when her attention is attracted by the following advertisement: "People troubled with superfluous hair can remove same in a few minutes by using Dr. Quack's Anti-Hair Powder." Delighted at her discovery, the lady goes to the doctor mentioned in the advertisement and purchases from him a box of the wonderful powder. So anxious is she, however, to try the remedy that she sits down on a bench and rubs half of the preparation on her face, with the result that the hair soon disappears. Delighted, she is about to apply it to the other side when, to her consternation, she finds the package has vanished. A little girl, having noticed the proceedings and feeling sure she could have a good time with the miraculous powder, has stolen the box. Having bought an atomizer the youth sprinkles a policeman, who becomes bald on one side of his head; arriving at her house she goes to the kitchen and, finding the cook busy plucking a fowl, she sprinkles it and the chicken becomes featherless. Charmed with her new sport, the child goes out in the street again, and after having disfigured a whole lot of various victims reaches her father's sitting room, pursued by them. The father, furious at the doings of his daughter, grabs the sprinkler from her hands, losing, in so doing, half of his beard. He then throws the terrible hair destroyer into the street and gives the child a severe thrashing. 459 feet.

HIDE OND SEEK.—At a child's party it is a very difficult matter for the elders to entertain the mischievous youngsters and still keep them within the bounds of propriety. In most cases it would be a wise and safe idea to give such parties in an open field, thereby letting the young rascals have freedom to cut their capers; and not in the confines of a house, where they are liable to do

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much damage to the furnishings as they play their games. In this picture we see the older people leave the little ones and retire to another part of the house. As soon as they are alone they start the game of hide and seek. Scattering in all directions, they hide behind and under every available piece of furniture in the place. Then comes the interesting act of finding them, and in the performance they trip up a servant bearing a tray of food, knock over a table, smashing all the dishes on it, and finally hide under a billiard table and break up an interesting game as well as the furnishings in the room. When the parents return they are horrified to find the apartment looking as if a cyclone had struck it. 180 feet.

STORY OF A FOUNDLING.—A young half-starved looking woman carrying a babe in her arms is seen trudging along, stopping now and then to beg for a place to shelter herself and child. Her appeals are in vain, however, and, desperate with hunger and suffering, she lays the little tot on the doorstep of a poor looking hut and departs, leaving the child to its fate. The owner of the cottage, as he makes his rounds for the night, discovers the little human bundle and carries it in to his wife. The kindhearted woman welcomes the poor little outcast and, placing it in the crib with her own child, decides to give it a mother's care. The next scene shows the two children grown, and one can see what a dutiful daughter the adopted girl endeavors to be and how anxious she seems to please her benefactors. The foster father, however, does not bear much love for the foundling and we see him now as he returns home one evening hungry and out of temper. Not finding his meal prepared, he is just about to strike his daughter, but before he can carry out his design his son steps between them and defies the infuriated man, thus protecting the girl from the blow about to descend on her. Time goes on and again we see the brother and sister, now no longer children, but she a beautiful woman and he a fine looking man. They have learned to love each other in all these years and everything seems bright for them until one day a black cloud darkens their pathway, for the father wishes his son to marry a rich neighbor's daughter, and when the young man refuses to comply with his wishes and makes known to his parent his reason for refusing to obey the enraged and disappointed man drives them both from the house. As they are about to leave the broken hearted mother clings to them in a fond farewell, and the father happening to witness this parting realizes all at once that he has been too harsh and decides to pardon the young lovers and let them enjoy their happiness. We next see the now happy family as they are gathered around the merry Winter fireside, and all seems joy and gladness in the home once more. 426 feet.

IN A SUBMARINE.—A submarine coming into port is seen gliding smoothly on the water and the little rowboat which is to bring the captain of the vessel to his post is seen leaving for shore. We see the dashing young officer bidding his love adieu, and then seating himself in the frail craft is soon once more on duty at the wheel. Away they go, and reaching the wide sea the ship gives a lurch and disappears under the water. The submarine trip is progressing most successfully when all at once a terrible commotion takes place in the little steel craft. It is evident a terrible accident has occurred; the machines soon stop their throbbing and down goes the ship to the bottom of the sea. The poor sailors inside are seen gasping for breath, and the desperate efforts of the divers sent down to rescue the submerged men being of no avail, the sailors lay down to die in their steely prison. As the death agony creeps over the prostrate forms and as their souls are about to depart for a better world, each sees the ones nearest his heart at home. One of the sailors beholds his sweetheart thinking of him as she stands in front of her cottage door, the engineer sees his beloved wife and child reading one of his letters and, taking down his picture from the wall, they fondly kiss it; to the captain appears his bride arrayed in wedding clothes and looking at her dying lover with loving eyes. The last scene of this highly tragic film shows the grave erected to all the brave soldiers and sailors who perished in this terrible accident for their country's sake. 524 feet.

THE GREED FOR GOLD (Lubin).—A young Greek leaves his native land for America. Fortune smiles upon him and after ten years of thrift and hard work he returns to the land of his birth. Arriving in Greece he is met by his sweetheart, who accompanies him to the door of his old home. He counsels her not to come in until the next morning as he wishes to surprise his parents. The parents fail to recognize him. He decides to keep them in suspense until the morning and give a keen edge to the delight which will be theirs upon disclosing his identity. The old couple sit in amazement as he describes the wonders of the new world and shows them the money he has saved.

Having finished his story he retires to the old attic, his boyhood place. He is sleeping peacefully when the greed of gold drives the old man to commit a crime. He drives a dagger into the breast of the sleeping unknown. The mother pounces upon the money and both descend to the room below counting their ill-gotten fortune. With the early morning sun the son's sweetheart dashes in. She asks where the young man is. They answer he did not stay long but left early in the morning. Unable to keep the good news she tells them that the young man is their son. Frantic with grief the parents run up stairs thinking they might be able to save the life of their son. But too late. The mother drops dead and the father, a raving maniac, rushes wildly to a suicide's death. Length, 900 feet.

THE NEAR-SIGHTED PROFESSOR (Lubin).—While taking his breakfast, the professor pushes his spectacles over his forehead. When putting on his hat to go out, he misses his glasses, and being very near sighted, upsets everything in the room. Being late for college he rushes out of the house. Not being able to see, he falls over everybody and everything. At last, while he wipes the perspiration from his brow, battered up from his many accidents, he finds the spectacles upon his forehead. Now he can see and is happy once more. Length, 310 feet.

WHY HE SIGNED THE PLEDGE (Lubin).—Mr. Gayboy and two friends go sight-seeing. After visiting a dozen "Thirst Parlors" he is in a very hilarious state. Returning to his hotel he gets in the wrong room. Unfortunately this is one of a suite reserved for a young married couple. A paper hanger "on the job" has left his implements for a moment. The couple arrive and the wife, seeing the stranger asks if he is the paper hanger. He relies "he is." He now starts to work. After smearing the place all up, pulling down the pictures and destroying things generally, the husband starts to correct him, but retires limping and incidentally a human paste pot. The wife calls the police. The first one to arrive is promptly finished by Gayboy. Friends come to his rescue. Gayboy is arrested and upon signing the pledge is allowed to go home. Length, 825 feet.

THE MAGNETIC EYE (Lubin).—An extraordinary looking man is awakened in the morning by a trained mosquito. He is possessed of unusual magnetic powers. One glance of his eye is sufficient to remove or attract any object or individual. In dressing, his clothes fly through the air to his person. On the streets an automobile, carriage or push cart accidentally getting in his way is removed by a glance of his eye. Meeting a charming young lady with her grandfather—she becomes a victim of his magnetic eye—while the old man is forced to beat a hasty retreat. Some amusing incidents happen to the couple in their strolls around town. But grandpa and little brother are on his track—and the mischievous boy, armed with a putty blower, meets his sister in company with the magnetic individual and hits him in the eye. This makes him lose his power and the boy and old man wipe the sidewalk with him. A policeman takes him in charge and the girl rejoins grandpa and brother. Length, 305 feet.

IN THE NICK OF TIME (Selig).—Bessie Barton, a young girl of the Kentucky Mountains, is loved and courted by Robert Clayton, a wealthy young man from the blue-grass district.

Jack Martin, a mountaineer, is also in love with Bessie and resents Clayton's attention to the girl.

The girl lives alone in a cabin situated on a high crag in the mountains, and for her protection there is a small drawbridge suspended from a sturdy oak, in front of her door, which, when raised, makes her home inaccessible. Here the orphan girl grows into magnificent womanhood.

Clayton is proud of his sweetheart and decides to introduce to her his blue-grass friends. He prevails upon a number of them to accompany him to the girl's lonely home and publicly invite her to a May day party which he is going to give on the lawn in front of his beautiful country home.

Martin, the jealous mountaineer, determines to kill his rival. As Clayton and his friends are leaving, he appears with murder in his heart; but, in his blind rage, he fails to notice that Bessie is watching him in her anxiety and hope for the safe departure of her sweetheart and his friends. The villain raises his rifle to bring his rival to the earth, but the girl springs against him and diverts his aim; then severely upbraids him, disowns his acquaintance, and bids him leave her. On her way to the party, Martin baits the girl and tries to prevent her going. She lashes her horse and leaves him muttering bitter curses. When Bessie arrives at the party, Clayton introduces her to his aristocratic friends. The ladies laugh at her rustic apparel and decline to recognize her. The scene closes with Clayton's assertion that an insult to the lady is an insult to him; for she is to be his wife; which he reveals by comforting the abused girl.

We next see a gang of laborers carrying dynamite from a shed to a nearby cut, preparatory to blasting the way for a new railroad. With jealous rage still smoldering in his heart, Martin comes upon the scene, steals one of the bombs and departs with the intention of destroying his rival's property. We see Bessie return to her mountain home—to again find her unwelcomed mountain lover waiting to make a last appeal. She tells him she does not and never could love him. He threatens to make her do so. She flees across the drawbridge and raises it barely in time to prevent his pursuit. He sees his successful rival approaching and prepares to kill him. Clayton arrives and

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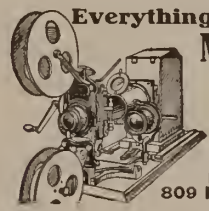

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climbs the rock steps toward his sweetheart's cabin. Martin approaches and covers him with his gun; ordering him to throw up his hands and say his prayers. Young Clayton, though facing sure death, tells Martin he is a coward to shoot an unarmed man. Martin's better nature gets the upper hand of his jealousy; he lays aside his gun and knife, declaring they are now equal. It is two hundred feet to the rocks below, and may the best man win. After a fierce struggle, his superior strength gives him the advantage and Clayton is knocked down, falling insensible at his rival's feet. Martin calls to mind the dynamite bomb he has stolen and decides it will be better to destroy the man himself than his property. He lights the fuse and lays the dynamite stick by his enemy. But the girl might rescue him or be hurled to death with him. His rifle! the rope! it is an easy matter with his deadly aim to remove that possibility. The bridge falls, the bomb is fusing, and Martin quickly departs, satisfied that the dynamite will remove all trace of the crime he intends to commit. The report of his rifle brings Bessie to the door; she takes in the situation at a glance, starts to let down the bridge to go to her lover's assistance—it is gone; but the rope is there. Must she see him die? No! the rope! to grasp it! swing across to the ledge, run to the helpless man, and throw the hissing stick of dynamite into the ravine far below. Just in the nick of time, this thrilling rescue is accomplished by the brave girl, and, with her sweetheart's unconscious head pillowed in her arms and as a great smoke rises from the chasm below, we leave them to that future that is always kind to brave and true hearts.

BILL, THE BILL POSTER, AND PETE, THE PAPER HANGER (Vitagraph).—"Bill, the Bill Poster," is just finishing hanging a 20-sheet of the "American Vitagraph." His friend, Pete, the Paper Hanger, comes along, converses with his friend and the two men, each with their paper bag and pail of paste, start for a nearby saloon. They enter, have five or six drinks together, and come out in a rather unsteady condition. After bidding each other an affectionate farewell, they go off in opposite directions. The paper hanger's bag goes off with the bill poster and vice versa.

We follow the paper hanger to the house where he is engaged to do some work. He ascends the steps and with much difficulty gets up stairs. A table is prepared for him and he goes to work pasting three-sheets, one-sheets, etc., on the walls. He finishes the room; has it covered with paper of melodramtic and beauty shows. The servant enters and is horrified at the sight. The paper hanger endeavors to hug her, and, almost frightened to death, she escapes. The master of the house and his wife return and find their door covered with lithographs and date sheets. The servant rushes out and tells her story. They all enter; the man wild with rage, his wife on the verge of fainting. The workman is just helping himself to a drink from a bottle on the sideboard, whereupon the boss kicks him down the stoop, throws the show paper after him and dumps the pail of paste on his head.

The bill poster during this time has been just as busy as his companion. We find him mounted on a step ladder trying to paste wall paper on a fence where theatrical paper should be displayed. He gets all tangled up. A crowd gathers to watch his efforts. The manager of the theater and one of his assistants happen along and remonstrates with Bill. He pastes a strip of paper on his employer's back and is promptly kicked into the street. He scrambles to his feet and walks off. Down the street he meets the paper hanger. Both embrace each other. They spy a policeman leaning against a lamp post dozing and paste a date reading "Friday, the 13th" on his back. The cop wakes up, clubs both men unmercifully and drags them off. Length, 485 feet.

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Sammy's Sucker .....357 ft.
River in Norway.....247 ft.
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Thirty Years After.....650 ft.
Awkward Orderly ... .364 ft.
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The Bargeman's Son.....610 ft.
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The Boxing Englishman.....130 ft.
My Cabby Wife.....350 ft.
Gathering Indian Figs.....194 ft.
Peasant's Difficulties in Society.490 ft.
Maneuvers of Artillery.....490 ft.
The Memory of His Mother...500 ft.
The Smokeless Stove.....350 ft.
Excursion to Montreal.....340 ft.
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The Two Guides.....407 ft.
Bloodless Duel.....540 ft.
The Guileless Country Lassie..487 ft.
The Lover's Tribulations.....430 ft.
Ski Contest.....564 ft.
Funeral of the Late King of Portugal .....384 ft.
The Sugar Industry.....447 ft.
Alone at Last.....227 ft.
Tommy the Fireman.....290 ft.
The Stolen Dagger.....454 ft.
Bad Bargain.....474 ft.
Frolicsome Powders.....554 ft.
Bad Boys.....107 ft.
Modern Hotel.....360 ft.
The Best Glue.....140 ft.
Fox Hunting.....547 ft.

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Justinian's Human Torches....187 ft.
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A Lover's Hazing.....468 ft.
In the Barber Shop.....180 ft.
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The Prophetess of Thebes....458 ft.
Long-Distance Wireless Photography .....366 ft.
A Night With Masqueraders in Paris .....363 ft.
Dream of an Opium Fiend..345 ft.
The Genii of Fire .....310 ft.
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Fire! Fire! .....541 ft.
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The Mysterious Phonograph...505 ft.
Stop that Alarm.....363 ft.
The Wrong Overcoat.....385 ft.
Willie's Party .....450 ft.
Beg Pardon.....280 ft.
Oh, My Feet!.....660 ft.
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Angelo, Tyrant of Padua.....675 ft.
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SELIG.

Summer Boarders Taken In...525 ft.
Troubles of a New Drug Clerk.470 ft.
The Blue Bonnet.....925 ft.
Rip Van Winkle.....1000 ft.
The Holy City.....1585 ft.
The Man in the Overalls.....850 ft.
Mishaps of a Bashful Man....800 ft.
The Mystery of a Diamond Necklace .....1000 ft.
The Man in the Overalls...1000 ft.
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Swashbuckler .....335 ft.
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Bill the Billposter and Pete the Paperhanger .....485 ft.
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What Does It Mean?
Mary, My Heather Queen.
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Love Days.
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Take Your Girl to the Ball Game.
I Am Afraid to Go Home In the Dark.

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The Corn Is Waving, Annie.
Two Little Bahy Shoes.

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Smarty
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I'm Longing for My Old Green Mountain Home.
Lenore.
On Bunker Hill, Where Warren Fell.
On the Banks of the Wahash.
The Holy City.
The Little Old Red School-house On the Hill.
There Stands a Flag, Let Them Touch It If They Dare.

A. L. SIMPSON.

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Hoo! Hoo! Ain't You Coming Out To-night.
Just Someone.
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Dear Old Comrade.
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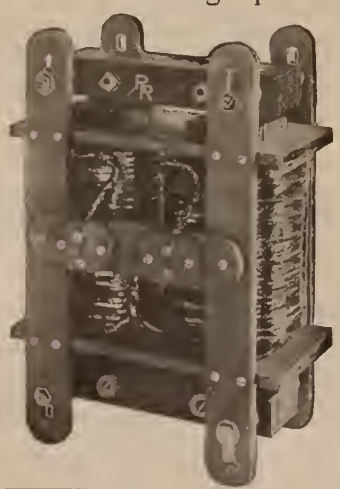

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"NOTHING LIKE IT EVER SEEN IN THE WORLD."
Read what the promotor of
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has to say.

Auditorium Theater, June 2, 1908.

GEORGE KLEINE, ESQ., Kleine Optical Company, Chicago, Ill.:

Dear Sir—I waut to thank you for the sympathetic help you have given me in the preparatiou of the Mimic World at the Auditorium. The success achieved is iu a very large measure due to you. I have girdled the globe many times, have seen the best developmeut of filu creation, and have takeu many subjects myself.

The present condition of the field in America makes your position unique. No other firm could offer the wonderful subjects that you have given me, aud I frankly admit that the success of my initial undertaking in the exploration of advanced motography is entirely due to you. Frankly, it would he impossible for me, or for any exhibitor, to give a great performance of this character without the Kleine Optical Company and what they can give you.

France aud Italy are to-day the greatest centers and producers in the world, and you have the key of this product.

You are at liberty to give any form of publicity to my letter, which is writteu in a spirit of gratitude.

Yours always,

(Signed) HENRY LEE.

THE LAST WORD IN MOTION PICTURES.

When Mr. Henry Lee first explained to me his proposed entertaiument, which he called "Cyclo-dramatica," which has been in preparation for two years past, it struck me as marking a most important advance in projectiou work. Lack of space forhids a detailed description of his plans in connection with this entertainment.

There arose out of this a plau to put on moviug pictures in a manner that had never before been attempted, and in a theater whose use would mark an epoch in theatrical dariug.

Mr. Lee, artist, actor, author, traveler, cosmopolite, with Mr. Geo. W. Lederer, of the Colonial Theater, Chicago, who represents the Klaw & Erlanger interests, invited me to join them in exploiting an enterprise whose beginning would he the engagement of the Chicago Auditorium for an exceptional presentation of motiou pictures. At first the daring of the venture was staggering, but the more I considered the matter the more fasciuating it became. It has always been my opiniou that motion pictures were uot being presented in the most effective manner anywhere, and such an opportunity to demonstrate the possibilities of film projection to the trade as well as to the public was gladly accepted.

Out of this arose Mr. Lee's "Mimic World" and "The Passing Show." Mr. Lee invited the well-known actor, Mr. Joseph Kilgour, who was recently seen in the "Lion and the Mouse," to make such introductory and descriptive comments to the audience as might be thought necessary to round out the performance. Mr. Kilgour has an exceptional stage presence, his delivery is elegant as well as powerful, and he added greatly to the sum total of perfection that characterized the performances.

The Auditorium of Chicago is probably the best known theater iu the United States and one of the most famous of the world. Its exact seating capacity is 4,039, and the operating expenses of the house are enormous. The depth of its stage is 80 feet and offers every facility for the use of the most elaborate properties to supplement the actiou of moving pictures.

My associates in this enterprise are men of vast experience, trained in the handling of large theatrical ventures from every viewpoint: artistic, practical, temperamental; and their time and efforts could not fail to produce extraordinary and hitherto unrealized results in a motion picture entertainment.

When the question came up of selecting films for these performances an unprejudiced examination was made of every available source of supply, with the very flattering result that my associates decided that no other concern in the United States was in a position to approach the exceptional program of films submitted by the Kleine Optical Company.

Mr. Heury Lee assumed personal charge of the program, both as to the selection of the subjects for the performances and planning, rehearsing and carrying to perfection the use of liviug aud inanimate means to bring about the best possible results.

In working out effects, as many as 50 people were sometimes in action behiud the curtain, together with a quautity of properties, some of them extremely elaborate, which filled the euormous stage of the theater back of the curtain. The famous organ of the Auditorium was also used to strengthen the production. Two well-known organists were engaged, Messrs. Arthur Dunham and Arthur Keller.

The first performance was given Sunday, May 31st, and, thauks to the thorough preliminary work of Mr. Lee, moved like clockwork and proved to be a revelation to the audience.

The most blase theatergoers were fascinated by what appeared to all of us to be a revelation. The dramatic critics whom I met were enthusiastic in praise of the performance, whose perfection of detail placed it in a very different class from anything of its kind hitherto known. It was a matter of extreme personal satisfaction to have some part in this production, which for the first time since the invention of motion pictures approached my ideal of what such an entertaiument should he.

GEO. KLEINE.

Our main purpose in advertising the matter printed upon this page is to demonstrate, beyond doubt or cavil, our position as the largest individual factor in the film and projecting machine business iu the Uuited States. Our advertisements during the past eleven years have always been free from exaggeration, buncombe, petty attacks upon other houses in this line of business, aud unwarrauted claims. The truth has always been understated in these advertisements. There are times, however, when the couservatism of an old and well established house must yield to the point of stating fairly what the claims are that warrant its commanding position in the field.

We claim preeminence over every other house in the United States in motiou picture activities, upon the following grounds:

1. **FILM SALES:** We have sold films in enormous quautities to every important exhibitor and rental exchange in the United States. Our importations and stocks include a variety to he found nowhere else in the world.
2. **FILM RENTALS:** Our rental business out of Chicago and 15 other cities is by far larger than that of any other half-dozen houses put together. Every foot of film delivered to these branches is new, each having the importance of a home office.
3. **PROJECTING MACHINES:** Our sales of motion picture machines since the time of the old maguiscope in 1897, have been enormous, and our customers are found in every part of the United States. We have just purchased the exclusive Western selling rights for the latest and best of these, the Edengraph.
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5. **GENERAL SUPPLIES:** Stereopticons, limelight burners and miscellaneous supplies have been importaut items in our business for many years past.
6. **THE SQUARE DEAL:** No customer of ours has ever had just cause of complaint because of unfair treatment.

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Editorial.

The Schedule Question.

Appreciating the importance attached to the proposition made to have the Film Service Association rental schedule abolished, we invited an expression of opinions in order to determine, if possible, the leaning of sentiment on the subject. We feel gratified over the results of our canvass, to the extent that the replies received indicate the widespread attention our paper receives in the moving picture field. This gratification is personal with us in a sense that can be well understood by our readers and friends. As to the result of the canvass in its direct bearing upon the question at issue, we adhere to neutrality and leave those closer to the line of direct interest to draw their own conclusions as to the prospects.

The answers received and published in this issue are perfectly bona fide. They are deserving of careful attention, and the variety of views presented by the collection as a whole give points on all the phases involved. We regret that some of our friends did not go deeper in some instances and present more facts to substantiate their respective positions. "Don't want schedule abolished" is a sublime piece of brevity, for instance. There is no mistaking the writer's decision. He gives it almost as terse as it can be presented, but we are confident that our readers would be interested to know why the writer is so emphatic.

The various attitudes different minds will assume on a given subject is interestingly shown. One writer upholds the schedules, does not sanction any proposition to exterminate the Independents, and opposes antagonism to the manufacturers. This position will give the film business a higher tone, he says. At the same time, however, he believes the Film Service Association should control, by a good margin, the entire rental field. In other words, he is willing to allow the Independents to remain in the field, but he would designate what part of it they shall have.

Another writer says he is in favor of abolishing the schedule, but adds that he would not insist upon it. He is in favor of any move that will benefit the Association. This sentiment is also expressed in another letter, wherein the writer says he cannot see where the members have been benefited by the schedule, but he will stand by the majority. The uppermost thought of these writers, it would seem from other sentiments expressed in the letters, is not the main question, but contingencies arising from the acts of unfair fellow members and customers. One of them points out distinctly where customers have "jumped" their contracts and taken their business to other members of the Association. This is somewhat foreign to the main point. However, as it has been brought out, it may be stated that such conduct has been very successfully dealt with by local branches. Several cases of that kind have been handled very nicely and effectively by the New York City members.

One of the letters we publish states emphatically that the abolition of the schedule would kill the Film Service Association, and this view is sustained by another writer, who says, "The worst price cutters and the most unprincipled competitors are members of the Association." The latter assertion is a little broad. There is no doubt it is founded upon truth to an extent. There are men in the Association who, if given free rein, would wield the knife upon the rental rates in a most fiendish fashion, but there are just as bad outside of the organization. This, then, raises the question as to whether it is better to uphold the schedule and keep the cutters in check, or throw open the gates and be confronted by the cutters who are both inside and out.

The writers just referred to are still further sustained by the one who says the "schedule of rates is the rock upon which the Association was built." This is a strong point. All must admit that thus far the two great features of the Association have been the privilege of its members to use the Edison license films and the injunction that those films shall be rented only in accordance with the adopted schedule. The result of this is, as stated by another writer, that conditions in the rental business are in a more settled and satisfactory state than they have been at any time within the past year, and an abolishment of the schedule would throw the business back into an unsettled state. More than this, as another letter states, the abolishment would precipitate such a demoralizing state of cheap competition that most of the exchanges would be wiped out and ultimately the manufacturers would follow the example set in certain foreign countries and establish their own exchanges. One writer declares that the elimination of the Independents is not so much of interest to the members of the Association as is the betterment of certain conditions in the Association itself. This has been repeatedly advocated and there can be no doubt of its virtue. Affairs should not be in a condition to justify any member in stating that, while he upholds the Association and admires its principles, he does not feel like standing still and watch vultures in the ranks get the money by a sacrifice of honor. Such charges as these have been made so frequently of late it is quite likely they will be given no small amount of attention when the Film Service Association holds a general convention in New York City next month.

As a sort of compromise it has been urged that if the schedule is not abolished it should be amended so as to permit the rental of films at cheap rates after they have been on the market one month. Of the many letters received, only one touches on this proposition, but this letter suggests that the cheaper rental be resorted to after the films are two or more months old. But there is still another writer who claims that the struggle is hard enough to make ends meet at the existing rates.

The majority of renters seem to be in favor of maintaining the schedule. A few are in favor of its total abolition, and more are in favor of a thirty or forty day time limit on new films. Judging from the way in which

some members have violated the present rules we can imagine what would be the result of this latter suggestion. One renter said that it would result in such competition that the business would be killed outright in less than two years. It is to be noted that it is the older and more experienced men who are in favor of upholding the schedule, and they have more at stake than those who have drifted into the business within the past two years.

Certain members of the F. S. A. have said to the manufacturers that if the schedule is abolished they will immediately increase their standing orders. Perhaps, but for how long? They must find an outlet for these first run films and for every new first run man that they take on they must secure half a dozen others before they can get their money back out of the film. Even if the F. S. A. man gets after the independent exhibitor with first run offers, it does not follow that the exhibitor will change, as his neighbor may be exhibiting first run F. S. A. film and he just elects to be different.

And so we turn the letters over to our readers, and we trust they will give them the attention and consideration the subject requires. If the Film Service Association is a good one, it should be upheld. If the abolishment of the schedule would tend to wreck it, the proposition should be defeated; and it is the duty of everyone interested to acquaint himself with all phases of the question, so that he will be able to act and vote intelligently upon it when the time arrives.

Organization

Organization, if effected for legitimate purposes and carried out on sane and business-like lines, is the panacea for many evils that are largely due to the cosmopolitan nature of our population and more largely to the selfishness of the average human being. We have the manufacturers, the renters and the exhibitors organizing for mutual protection and we can only recommend the same course as the remedy for the complaint in the following letter from an experienced operator:

PHILADELPHIA, Pa., May 28.

Dear Sir—I am an experienced operator, out of employment. I own a machine and would like a position, with or without machine. I am a subscriber to your paper and would like you to answer me, in your next week's issue, why it is that experienced operators are out of employment while unlicensed machine grinders are working? I have been in the profession for years and know the business thoroughly. I am a married man and will appreciate anything that you can do towards obtaining for me a position.

It would not speak well for the business if we were to print all the letters that we receive from unemployed, experienced operators, and we sometimes wonder how there can be so many unemployed experts in a business that is yet in its infancy. No doubt it is largely due to the fact that the safeguards that are now enforced and the improvements in apparatus makes the duties of the operator almost automatic. Conditions have changed and operators who are worthy of the name are seeing the need of organization. In several cities this has been done, and we believe that the majority of the exhibitors are in sympathy with the movement, although several have raised strenuous objections.

Opinions on the Rental Schedule

Gentlemen:—Your letter to hand and we note that your magazine is impartial in all its views. In view of the fact that the independent renters are not held down to any schedule they are probably equal in strength to the association members. We think that some steps should be taken to give the Film Service Association a chance to control, by a good margin, the entire rental field and maintain same and then enforce a just and fair rental schedule. The purpose of the association is no doubt the best thing to benefit the whole trade, but they must work out their own salvation like the independent renters and not leave it to the manufacturers to inform them what they should do. What the F. S. A. needs is that the members devote themselves to upholding its by-laws, without seeking self gain and without being under the thumb of the manufacturers. The writer does not believe in exterminating the independents or in antagonizing the manufacturers, but in reaching an agreement whereby a fair rental schedule can be maintained in both organizations so as to give the business a higher tone and insure its having a longer lease of life.

Thanking you for your request for our views, **(A)**

Replying to your letter of recent date, relative to the adolition of the rental schedule, we desire to say that this firm is strongly against any action of this kind, and we sincerely hope the Film Service Association will not make the serious mistake of abolishing the present rental schedule, which we find is if anything too low to meet the demands of a customer of the present time. **(B)**

In reply to your inquiry of the 26th ult., wish to say that we are fairly well satisfied with the present conditions and do not think that the manufacturers will benefit themselves by abolishing the schedule. **(C)**

I have your favor of the 23d inst., in which you ask me for my views on the matter of abolishing the rental schedule as adopted by the "Film Service Association." I beg to inform you that I am not in favor of abolishing the schedule, nor reducing same. I feel that the prices are small enough without making them smaller, and I would not criticise the so-called "Independents" if they would uphold the price. Their broad claims to give first-class service is nil. **(D)**

Gentlemen:—With reference to your inquiry as to the abolition of the rental schedule, would say, as follows:

Should the film rental schedule be lowered we cannot see wherein the members of the Film Service Association would be greatly benefited, inasmuch as they would be competing among themselves rather than with the Independents.

There is considerable question in our minds as to whether an exhibitor can make a lasting success in using entirely film subjects furnished by the independent film exchanges, as the output of the eight Association members is far better adapted to the tastes of the American public who patronize the moving picture shows. This, together with the fact that the average film exchange cannot make money charging a schedule of prices lower than those now charged by Association members, makes the independent exchanges, in our opinion, merely a temporary competitor; therefore, we would be in favor of going ahead with the fight on the basis that it now stands, as we feel that the independent film exchanges will only take away those exhibitors who are preparing to close their doors and a few other dissatisfied exhibitors who change from one film exchange to another every few weeks. **(E)**

Gentlemen:—Yours of the 26th at hand and in reply to same will state that I am in favor of abolishing the schedule. However, I would not insist. We are in favor of any move that will be of benefit to the association.

I am in favor of rules and regulations by which we could have protection against dishonest managers. We have had customers who would sign the contract without the intentions whatever of keeping anything that was in that contract. We have had them quit the service without the required notice and go to some other member of the association and get service. We have had them damage films and refuse to pay and get films from other members of the association by telephone when they were notified of the trouble. Therefore we believe there should be stronger and more rigid protection rules and regulations. **(F)**

Gentlemen:—We are in receipt of your favor of the 26th inst., and we had intended writing you concerning your article in your issue of the 23d and to which you refer in your present letter. We think that you have placed the case so clearly before the people and we are so fully in accord with your views that it is hardly necessary for us to go into the matter any further. We absolutely believe that the abolition of the rental schedule would be the death blow of the Film Service Association.

We do not think that the association has accomplished all that it might have accomplished during its existence, but the building up of such an organization is always slow work and we think that eventually we will all fully realize the importance of an organization of this sort. We hope that you will keep up your active campaign against the work proposed by your contemporary. We wish to thank you for asking our opinion. Yours truly, (G)

Gentlemen:—We are in receipt of your favor of the 26th and replying to same will say that we are entirely in accord with the abolishment of the schedule. We advocated this at the time a vote was taken by the association and note we were in a great minority. We think it is the best to abolish it, however, for the film renters, as it is not a difficult matter to get prices above the minimum for first class service and under present conditions we have no chance to get after the cheaper grade of service. (H)

Gentlemen:—Your favor of the 25th inst. at hand, and in which you state you desire to have our views on the matter of the abolition of the rental schedule. I have no hesitancy in stating same. To abolish the rental schedule would mean to resume a condition of disorder that would bring about a chaotic state, worse than any that has as yet existed. It would be suicidal and in opposition to any effort looking towards an uplift.

At a meeting held by the Chicago Association members last Saturday, nearly every exchange was represented, and all present voted unanimously against abolition of rental schedule. The business needs to be "harnessed up," and not to be turned loose into the open field and permitted to run wildly. We should never forget that the great master of all amusement enterprises is the public and to cheapen a thing too much will tend to disrespect. We must elevate the business and constantly strive for an uplift.

With best wishes, I beg to remain, (I)

Dear Sirs:—Yours of the 25th at hand, and in reply would say that we think it advisable and profitable to the exchanges to rent out association goods that is two or more months old at a lower price, thereby giving the exhibitors a chance to use good stuff at the price the independents are getting for their stuff, as they would rather run old association goods than new of the other. We must also consider the bad times we are having at present, and think this change would help us out a little.

Thanking you for past favors and trusting this will explain things, we are, Yours truly, (J)

Your letter of May 26 to hand. We assure you that ever since we have read your issue of the 23d we have given same considerable attention, and if you desire to have our view of the matter, we assure you that we only have a few words to say, and that is: that the minimum schedule rental price does not need to be abolished, and the writer has personally made many a trip through this part of the country and found the following conditions, that the largest exchanges in the association rent 12, 18 and as high as 25 reels of film to one man and this man covers his entire territory with the circuit and rents the films out at any price. I know this to exist, where one man receives six changes a week, two reels each change for $15.00, and this party is renting better goods than I can supply his competitor with two reels every other day for $36.00. Of course, these matters are very hard to prove, and the party that is receiving same for the lower prices than scheduled will not make any affidavit to that effect. Thanking you very much, we beg to remain, (K)

Gentlemen:—We have carefully read the editorial in Views and Films Index, and also your opinions in the World of the 23d. In your article you expressed our opinion in the matter exactly. We stand for a schedule and a rigid enforcement of same. Yours very truly, (L)

Gentlemen:—Replying to your favor of the 25th, wish to state that we are not in favor of the abolition of the present rental schedule, as we do not believe it will be a very good move at the present time.

No concern can afford to rent first class films for any less than the present rate, and where they are obliged to give a special service calling for films only of a certain age, it is up to them to secure a higher rental, which we believe is the case with the majority of concerns. (M)

Dear Sir:—We feel that abolishing the rental schedule would be a very bad move, as it is a very hard struggle to make ends meet at present rates. I feel that the schedule as it stands is very low and would much rather see a rise in rates than a reduction. Reducing the schedule could only result in running the film until it is all scratched and worn. In other words we would have to use it after it was ready for the junk pile. Respectfully yours, (N)

In answer to your letter of May 25, I think it a very good idea to advocate the abolition of the rental schedule; but, still, the most important point they do not seem to care to abolish, and that is large film exchanges to go in large cities and start branch offices and call themselves independent film exchanges. We have two or three of them in this city renting films at a very small figure, so if there is such a thing as abolishing the schedule it is all right for a short period; but the only people that you have to guide yourself with is some of the members of the film exchange where they are doing subletting as the independent film exchange, if they are doing business and buying new films from the independents I do not think they are very much of an opposition to the Association of Film Renters, as it has the only films and the best films in the moving picture enterprise. (O)

Dear Sir:—In reply to yours of May 26, in reference to the abolition of the price scale, I feel that the schedule is the rock upon which the association was built, contingent upon the success of the parent to be able to force their claim of patent rights, and compelling obedience of the members of the association to its principles, which I am sorry to say is not what it should be, as I am firm in my stand for the association principles; but do not feel like standing still and watch the piratical vultures in our ranks getting the money by a sacrifice of their honor.

You may use this as you choose, but would prefer not to be mentioned by name. I am, Yours truly, (P)

I have read your editorial in reply to the suggestion to abolish the rental schedule, and I am very glad indeed to note the neutral tone of the Moving Picture World since it came under new editorial management, and I am heartily in favor of your sentiments as to the rental schedule. My reasons for same being the fact that conditions in the rental business at the present time are in a more settled and satisfactory state than they have been at any time within the past year, and I should dislike very much to see any changes made that would have a tendency of throwing the business back into an unsettled state. Very truly yours, (Q)

Dear Sir:—I wish to thank you for the stand you have taken regarding the senile efforts to have the association schedule abolished. I refer especially to your article on page 451 of the Moving Picture World of May 23. It is my firm opinion that should the schedule be abolished it would not only disrupt the association, but start an era of anarchy in the moving picture business that would wipe out most of the exchanges. The ultimate solution would be for the licensed manufacturers to immediately refuse to sell to any renters whatever and follow Pathe's system in France, Switzerland and Belgium and run their own exchanges. This is what will happen, I predict, very soon after the schedule is abolished, if the movement gets sufficient strength to accomplish that end, which I seriously doubt. (R)

Answering your letter of May 25, it has been decided by the members of the association in Chicago to uphold schedule.

With best wishes, we remain, Very truly yours, (S)

You are no doubt aware of the fact that we are going to have a meeting of the association in New York at an early date, at which time it will be demonstrated thoroughly as to what the members of the association expect and will demand. There will, no doubt, be many changes brought about and

matters be adjusted and adjudicated that are at the present prolific sources of annoyance to the trade in general and also as there is so very little recognition extended the present committee in the strenuous efforts they are making in the interests of the trade, there will no doubt be a readjustment in every way, so far as the leaders of the association are concerned. It is an established fact that a work of love is never one that is appreciated.

Personally, I believe there is a well defined plan emanating from a certain source to disrupt and disorganize the association, and for what purpose it is extremely difficult for me to comprehend unless it be the adoption of methods used in some portions of Europe for the promotion of certain makes of film.

I think you will find at the coming convention that the vast majority of members will be antagonistic to this procedure, even to the extent of insisting upon the admission of the production of certain manufacturers even at the expense of the elimination of others.

The entire situation has developed the unanswerable fact that personal jealousy on the part of certain manufacturers toward the admission of others has brought about conditions that are entirely foreign to harmony and business progress, and I sincerely trust that the same will be adjudicated satisfactorily, insofar as the contention between the Edison Manufacturing Company and the American Mutiscope and Biograph Company is concerned and the courts will no doubt decide the matter in an unbiased and unprejudiced manner that will be equitable to all interests, and the settling of it, I have not the least doubt, will be the final adjustment of the present difficulties and the entire elimination of the so-called "Independents."

The elimination of the independents is not of so much interest to the wiser heads of the film renting business as is the co-operation and harmonious conduction of affairs of the association members and the elimination of petty tricks and subterfuges being adopted by some of the members of the association at the present time at the expense of the members who are desirous of fulfilling their every agreement.

As a member of the executive committee I very much regret that a certain trade organ, through its affiliation with certain manufacturing interests, is in a position to disseminate arguments and ideas that emanate from no source in the association, and on behalf of the executive committee and the association members in general I take this means of emphatically denying the demand or request that the schedule existing at the present time be abolished or graded.

The experience we have had in the past is not yet sufficient to guide us in the selection of an equitable basis of rental for all parties concerned.

While I am free to admit that there are instances where some exhibitors are required to pay more than others, nevertheless, it will require a greater amount of experience and attention to detail to readjust the matter than our past experience has taught us. Yours very truly, **(T)**

Replying to yours regarding the film rental schedule, over which there has been considerable discussion, I would say that this house is not in favor of changing it in any way, unless it be to insist that a rate of at least $10 a change, or $20 a week, is made for films used the first two weeks after they are made, and that a rate of $20 a week be made for service to include the use of two changes of 2,000 feet each, with song slides and music, for houses using films produced prior to January 1, 1908.

As there is a large quantity of good subjects on the shelves of every film renter which are still in first-class condition, but not late subjects, many customers object to paying Association rates and accept these films from independent houses who are able to purchase them and are now furnishing good customers with this service at above rates, while the Association member has to let this business be taken away from him because of the present rules.

Please do not quote me in your paper, but in case of any discussion by any members of the Association, I will be glad to have my views expressed there. I wish you every success.

Yours respectfully, **(U)**

Gentlemen:—We are in receipt of yours of the 26th inst., asking our opinion on rental schedule. We do not see where we have benefited any by the schedule now in force. We think that we would be as well off if we could make our own prices; however, we will stand by the majorjty.

Yours truly, **(V)**

We have yours of the 26th and note what you say, and in reply beg to say that by no means do away with the renting schedule. Thanking you for your letter, we remain,

Yours very truly, **(W)**

Gentlemen:—Replying to yours of the 25th inst., will say that I am very much opposed to a change of the schedule rate of the association. I quite agree with you on the editorial in your last issue. Yours very truly, **(X)**

We are against any reduction of the film service rate or its abolishment, because the worst price cutters and the most unprincipled competitors are members of the Film Service Association. Respectfully yours, **(Y)**

Dear Sir:—Your favor of the 25th. We are not in favor of the abolition of the rental schedule.

Yours very truly, **(Z)**

Dear Sirs:—Answering your esteemed favor of the 26th. We are practically in favor of an abolishment of the minimum schedule rental of the F. S. A.

We are well satisfied with the schedule. To change would do harm.

We are decidedly in favor of abolishing the schedule.

Other opinions received too late for this week's issue. Several in favor of abolition or a free field.

NEW THEATERS.

The Bijou Theater has been opened at Onondaga Valley, N. Y. It is being run by Myron J. Kallet and Sol. C. Lazarus.

Dr. G. M. Smith and Mr. Howard will open a theater in the Fenton Block, Wymore, Neb., this week.

The Scenic Theater will open at Peaks Island, Me., this month, under the supervision of Mr. Goding, of the Casco Bay Steamboat Company.

A moving picture show has been opened in Lyceum Hall, Lambertville, N. J.

H. M. Poole is converting the building at the southwest corner of Bond and Orleans streets, Baltimore, Md., into a picture parlor.

Litchfield, Ill.—Mr. Gillespie, proprietor of the Park Theater, has opened another show in the Hughes Building on State street.

Hillsdale, Mich.—Although this little town has two shows which have only been doing fair business, another theater is to be opened in the Sutton Block by Orton Davis and Frank Barker.

Pine Bluff, Ark.—William Townsend, the negro principal of the negro school here, has opened a tent show for pictures and vaudeville and the white residents of the neighborhood have sent him several warnings, which he has turned over to the police.

Nebraska City, Neb.—C. W. Irish is erecting an "Airdome" or open air moving picture show on First avenue.

Danielson, Conn.—Messrs. Klebert and Steinberg, who have other theatrical interests, have leased the Bradley Theater for three years. They have invited the public to see free of charge the class of pictures they intend to run on their opening day.

Belfast, Me.—Although this town has had several moving picture theaters which have come and gone, the Elite, which has just been opened in High street, is the most elaborate and commodious that has so far made a bid for patronage—and they are getting it.

Pittsfield, Mass.—"The World in Motion" is an elaborate moving picture theater that has been transformed out of the Academy of Music. That it is a success from the start is shown by the fact that the attendance on the opening night was 800.

THEATERS TO CLOSE.

Bluffton, Ind.—The Vaudette has closed its doors through lack of patronage.

Johnstown, Pa.—The Darling Theater has closed its doors, but the former manager, Mr. Rush, expects to open a permanent moving picture show on Main street during the month.

Beatrice, Neb.—The Jewel Theater, on Court street, has gone out of business.

Mendota, Ill.—Chas. Huck has closed up his show in the Waldorf Block and will engage in other business.

Marquette, Mich.—M. J. Kennedy advertises the equipment of the Grand Moving Picture Theater for sale.

Notes and Comments.

Note our new address: 125 East 23d Street (Beach Building). Temporary Telephone, 3877 Gramercy.

In spite of virile attacks from an opposition house, the Enterprise, owned by R. L. Hiller, Adams, Mass., reports excellent business for the month of May.

Why is it that moving picture theaters throughout the country employ unbusinesslike methods to enhance the box office receipts, when better judgment should tell them that in the long run, slurring attacks upon competing theaters must, inevitably, revert to their own detriment.

Just as we go to press we are in receipt of another interesting communication from Dr. Eichengrun, the inventor of the Cellit non-inflammable film. He also sends us several sheets of varying thickness and color to show that it will take the place of both celluloid and gelatine in many of the uses to which these substances are now applied. To use the inventor's own words, Cellit is "as clear as glass, as tough as leather, as non-combustible as gelatine and as flexible as cloth." Although Cellit is a composition of acetyl-cellulose, it differs entirely from any product of this nature heretofore in use, in that it combines in itself qualities such as above mentioned, which heretofore have seemed to be incompatible. Specimens of sensitized and printed film are promisd at an early date.

Our traveling representative has just returned from the New England States, where he has visited almost every moving picture theater in cities large and small, and he reports that in the State of Massachusetts especially, every theater is so thoroughly and carefully equipped that danger of any kind is impossible. The wiring is perfect, and when you enter the operating booth of some of the theaters you imagine that you are inside of an exhibiting room where machines are on sale or inspection. The booths are constructed of asbestos board and sheet iron and are so conveniently arranged that the operator does not have to carry the burden that he does in the city of New York. One theater, in particular, that is elegantly equipped is the Scenic Temple, Waltham, Mass., and a visit to the operating booth of this theater would be an eye-opener to many.

The Women's Interdenominational Missionary Union has started a crusade against the demoralizing influence of picture shows. It is to be hoped that their crusade will not be as long as their name.

All this talk about the evil effects of these shows is simply humbug and the newspaper editors should modify their uncalled-for remarks.

One leading newspaper, in touching on the subject in a more liberal strain, has this to say:

"One of the most marvelous inventions of an age of marvels is being debased by the unrestricted liberties given it in appealing to the morbid and the sensuous.

"The tendency is natural and expected, in view of the great rivalry that has sprung up among the moving picture shows, in their efforts to secure pictures that will appeal to the public.

"When the subjects are of educational value, as are many of them, they are to be commended as a means of giving a student a more intimate knowledge of foreign lands and customs, and of the wonders of our own land, than he could secure from reading.

"But the character of the pictures must be carefully guarded or there will soon develop an opposition to them that will force their abandonment as a means of public entertainment."

LOCAL OPERATORS' UNION.

The Picture Machine Operators' Union, which has been organized under the charter of the International Alliance of Theatrical Stage Employes, met at the Star Theater, 527 Sixth avenue, on Monday night. The officers are: Ed. Weil, president; E. L. Kuhn, secretary; Wm. Gelland, financial secretary and treasurer; Dave Chaney, sergeant-at-arms. There are 78 members on the roll at present and 180 more have signified their willingness to join. The initiation fee of $5 will be raised in the near future. Meetings will be held every Monday night this month at the Star Theater, 527 Sixth avenue.

Trade Notes

The National Film Company, of Detroit, have opened a branch office in Grand Rapids, in the Houseman Building.

The Chicago Film Exchange are opening branches in all the centers of population so as to give the best and most prompt service.

Saugerties and Catskill, N. Y., are to have new moving picture shows. They will be connected with the circuit controlled by Higgins & Leeper, of White Plains, N. Y.

The Independents have scored a big hit in securing the service for the Auditorium at Chicago. In the face of keen competition they proved that they could deliver the goods.

The chief of police of Lincoln, Neb., has issued an order to the theater managers forbidding them to exhibit pictures portraying burglaries, hold-ups or murders.

Butte, Mont., May 24.—The new Alcazar Theater, at 43 West Park street, is living up to its reputation of supplying whatever is best in the moving picture line.

Omaha, Neb.—W. W. McCoombs announces that beginning Memorial Day evening moving pictures will be shown in the Park pavilion each evening.

Fremont, O.—The town of Green Springs is to have a moving picture show operated by Frank Myers, of Clyde, and Ross Flener, of Green Springs.

Elyria, O.—J. W. Smith has leased the lower part of the Geha Block and will establish a moving picture show. It is also stated that Geo. A. Beebe and Edward Shapzer have rented a building here for similar purposes.

Steubenville, O.—The Palace Family Theater, of 316 Market street, will be opened to-day, under the management of Jonas Miller, as a vaudeville theater, illustrated with songs and moving pictures.

Bellaire, O.—Manager Schaefer, of the Olympic Theater, has completed arrangements for remodeling the lobby and front of the building for a penny arcade. Penny picture and talking machines will be placed on exhibition.

E. M. Drucker, the proprietor of La Petite Theater in Kankakee, Ill., has celebrated the success of his house by purchasing an automobile, with which he has had some exciting experiences which would have made a good subject for a film.

Harry Graves, the impersonator at the Bijou Theater, Easton, Pa., uses trappings from the size of a field cannon down to a tin horn. Patrons of this show comment on how marvelous and lifelike the pictures seem with the effects.

The Neligh Theater was opened in Catskill, N. Y., last week. Hart & Davis, of the Manhattan Film Exchange, are the proprietors. It is to be run as a straight picture show and makes the fourth in the chain of theaters now in the hands of this enterprising concern.

The Ottawa Film and Supply Company is a new concern established in Sparks Chambers, 193 Sparks street, Ottawa, Canada. The manager, Mr. Thomas Fisher, was formerly the proprietor of the Fisher Stereo Slide Agency, of Cleveland, Ohio. Mr. Fisher informs us that they have opened with a large stock of films of all makes, machines and accessories. We wish him success in his new sphere.

The Manhattan Film Exchange, of 122 East Twenty-third street, have enlarged their office space and now have one of the best arranged salesrooms in the city. The shipping department is in the rear, with a separate entrance, and is in charge of Fred. Nordstrom. By the way, Mr. Nordstrom

has the reputation of being one of the best operators in the business to-day and he is always ready to help anyone out of a difficulty—whether with electricity, calcium or acetylene.

Chicago, May 22.—The city ordinance prohibiting the exhibition of moving pictures without a permit from the chief of police is held to be class legislation and void in a suit filed in the Superior Court to-day by Jacob Block and other moving picture show proprietors. Block declares that while under the ordinances he was compelled to first obtain a permit to exhibit the pictures a theater gave a play of the same character. He asks the courts to enjoin the city from prosecuting a suit in the Municipal Court against him.

Manager Kernan, of the Maryland Theater, Baltimore, takes particular pains to make the pictures a success by employing imitators to give the proper amount of "realism" to the views. These imitators have been thoroughly drilled into producing many of the sounds suggested in the pictures. A number of devices have been rigged up back of the curtain for giving the sound of splashing water, a railroad train in motion, a cavalry charge, rain, cutting timber and other things shown in the views.

The Ontario Film Exchange has opened offices in the Medbury Building, Windsor, Ont., and are furnishing high-class service to a number of exhibitors throughout Ontario. Mr. George F. Kearney is manager and Mr. Thomas J. Quinn treasurer. Mr. Kearney was formerly the traveling representative of the Detroit Film Exchange and has a large acquaintance among the exhibitors throughout Ontario, who are giving support to the new exchange. They have adopted an up-to-date system, positively preventing repeaters being sent to their patrons. The class of films and illustrated songs they are sending out is claimed to be second to none.

Mark M. Leichter, who is well known in moving picture circles, is the inventor of an apparatus especially adapted to bulletin advertising. The apparatus is an attachment to a stereopticon or can be more conveniently worked if built with the inventor's special lamp house. The working is simple. All one has to do is to sit at a table and write or draw any lettering or design, which will simultaneously be seen in the act of forming on the screen. The device has been demonstrated in several theaters and has received the highest compliments. Its possibilities as a money-maker in conjunction with the show are great, and Mr. Leichter would like to hear from parties desirous of interesting themselves in the idea. His address is 1785 Madison avenue, New York City.

Henry B. Ingram, the popular lantern slide maker of 42 West Twenty-eighth street, dropped in the other day with a list of new songs which he has illustrated and which will be seen in his advertisement. He said that he was in full sympathy with the articles recently published in this paper, warning the trade against the slide copyists, and assured us that while his business had felt the effect of the slide pirates, he retained a steady and increasing trade from those concerns which valued their reputation for handling only original slides of high quality. He also mentioned that there was a movement on foot to form a mutual protective association among the leading slide makers, a step which would certainly result in placing this business on a better footing. He showed us several novelties in announcement slides and incidentally claimed to have the finest line of ornamental announcement and patriotic slides of any house in America.

NEW JERSEY EXHIBITORS PERSIST IN VIOLATING THE LAW PROHIBITING MINORS.

The proprietors of a Newark theater are under $200 bail on the charge of admitting a boy under 16 unattended. As the boy was a truant from school, the superintendent of the truancy department will prosecute the charge.

Hoboken, N. J., May 25.—Secretary Edward A. Ransom, Jr., of the Society for the Prevention of Cruelty to Children, visited West Hoboken yesterday and raided the Model Nickelette at Sims street and Summit avenue.

In plain view of any person who passed the place, in a box over the main entrance, a hole in which was opened to admit air, was **an 11-year-old boy running the picture machine.**

In the theater were a number of children under the age of 16, some of them as young as 6 years, unaccompanied by parent, guardian or adult friend. The manager, however, had received a tip of the proposed raid from a friendly source, and while he did not have time to get the children out before Ransom entered, the grown persons present had assumed sponsorship for them. A woman, with three children sitting in the row of chairs with her, said that several little girls who sat at the back of her were also her children. All the children were of about the same age. Women and men in different parts of the place spoke up, when Ransom questioned children who sat alone, and said they were in charge of them.

One boy, Howard Keely, of 903 Savoye street, who was 14 years old on March 30 last, was honest enough to repudiate the statement of a man who sat in back of him when he said that he was responsible for his care. Keely spoke up and said he did not know the man, and that he had entered the show unaccompanied by any person, had purchased his own ticket and had not been questioned regarding his age. In a statement, made in writing later, he said his parents did not know that he had attended the nickelette.

The boy who ran the moving picture machine is William Gessler, of 171 Summit avenue. West Hoboken, who will be 12 years old in August next. He said, in his signed statement, that he attended Public School No. 2, and every day in the week, except Saturdays and Sundays, worked in the nickelette from 7.30 to 10 o'clock.

"Saturdays and Sundays," he said, "I work from 2 o'clock in the afternoon until 11 o'clock at night."

"What are your duties?" he was asked.

"I run the picture machine," was the reply.

For his work he has been paid $3 a week.

His father is living and is employed. He will be prosecuted, under the children's act, for permitting his son, being under 16 years, to engage in a hazardous occupation.

The manager of the place, Frank Wiegers, of 483 South Tenth street, Newark, was locked up, upon complaint of Ransom, at the Town Hall Police Station. He will be arraigned before Recorder Hensel this evening.

[An 11-year-old boy running a machine! No wonder so many expert operators are walking the streets. Such criminal disregard for public safety or public convenience is the surest way to ruin the business.—Ed.]

NEW MOVING PICTURE THEATER A DECIDED SUCCESS.

Kingston, N. Y., May 30.—The Novelty, one of the best equipped picture houses in the State, opened to capacity performances yesterday at 332 Wall street, only two doors from the Bijou, one of the theaters on the Kolncke & Vincent circuit.

The Novelty Theater is owned and operated by Higgins & Leeper, who offer high-class vaudeville, moving pictures and illustrated songs. The A-1 film service is furnished by the Troy branch of the Imperial Film Exchange, which also installed the Imperial Arkicyde, one of the most successful current-savers on the market. The manager reports astonishing results so far from the Arkicyde, one of the pleasing facts in connection with same being the reduction of the temperature of the operating room from 113 degrees with an ordinary rheostat to 79 degrees with the Arkicyde.

Mrs. Anna Horton Britt, formerly one of the pianists of Len Spencer's Lyceum, of New York, is now permanently located as pianist at Peasbe & Mann's Moving Picture Theater on the Strand, Kingston, N. Y.

The 250th anniversary of the settlement of Kingston this week has been harvest time to the moving picture shows. Their business has been tremendous, and extra performances have been put on. It is estimated that 100,000 strangers visited Kingston in three days, and at least half of these visited the moving picture shows.

The celebration in Kingston this week will be productive of several new moving picture theaters in Ulster County. Parties from Marlborough, New Paltz and Milton were making exhaustive inquiries concerning cost of construction and maintenance in Kingston.

MAGNIFICENT MOVING PICTURE THEATER FOR BALTIMORE.

Messrs. Cohen, Hart and Gebhart are having constructed in East Baltimore street a magnificent moving picture establishment, the estimated cost of which will be more than $100,000.

NOTES FROM SAVANNAH, GA.

Savannah, Ga., May 30.—Moving pictures and vaudeville is at its highest in Savannah. There are now six moving picture houses here, and all seem to please those that attend. At one time there were as many as twelve or fifteen places, but competiton was so keen that it was a case of the survival of the fittest, or the biggest pocketbook.

The Bandy Bros. (Messrs. Herbert and Frank) have two places here, and both seem to be the ideal spot for those that attend the moving picture shows. Not only in Savannah do they control houses, but in Augusta and many other towns around this section of the country.

The Eldorado, the only moving picture theater in the city that is giving shows for five cents, is under the management of Mr. Carter, once owner of the Majestic Theater. They are also pleasing large houses every day and night.

"The Lyric," another pleasing theater, which is under the direction of one of the most popular managers in Savannah, is also making great headway. Shows are given here from three in the evening until midnight.

"The Arcade," which is owned by Mr. M. Wilensky, is giving to its patrons the best of vaudeville and moving pictures that can be gotten in the country. "The Arcade" is under the management of Mr. Purse.

What promises to be the best and most up-to-date moving picture and vaudeville theater in the city was opened last Monday night to the public. Crowds of people were turned away, there being so many waiting to see the performance. The name of this theater is "The Orpheum" and it is also controlled by Mr. Wilensky. This house holds from six to seven hundred people at one time, and not once during the evening was it empty.

May 30.—The Orpheum, the new theater which was opened last Monday night, is doing the very finest business of any house in the city. Just before the new house was opened, Mr. Wilensky, the owner, gave away two thousand tickets to his friends; these tickets were good only on the opening night.

Amateur nights are proving to pay the managers of several moving picture houses in the city. The Criterion, the Lyric and the Eldorado are using Savannah's best amateurs every Friday night, and the winner gets a five-spot for his work.

At the Superba the Bandy Brothers are giving for 10 cents three thousand feet of films every day. This place is known as where "society meet," and every afternoon and evening many are turned away, not being able to get inside.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"The Shadow of the Law" is a sensational and interesting subject.

"Who Needed the Dough?" is a picture that provokes much mirth.

"The Under Dog" is of unusual interest and is also very pathetic.

"The Old Maid's Inheritance" is most exceedingly a funny film and pictures an occurrence which often happens.

"Humanity Through the Ages" is a picture containing historic interest from remote to recent years.

"Locked Up" is a comedy full of interesting and sensational details.

"The Nobleman's Rights" is a thrilling dramatic picture and tells a strong story.

"The Chimney Sweeper" is a pleasing and interesting film.

"Summer Boarders Taken In" is a film depicting the many amusing things that happen to city folk.

"The Female Spy" is full of many exciting and thrilling scenes.

"Lover's Hazing" is a film that keeps the audience in a continual state of hilarious laughter.

"Coon in Red" is a film that keeps the audience in an uproar of laughter.

"Peck's Bad Boy" is the funniest picture ever shown.

"A Husband's Revenge" is one of the most exciting tragic pictures ever shown.

"The Sleepy Head" is a side-splitting comedy.

"Realistic Spiritualistic Seance" is a laughable series of views.

"The Bargeman's Daughter" is a romantic play of medieval France.

"Lazy Jim's Luck": This picture is a splendid production illustrating the finest of photogrpahic art.

Travelogues

THE NEW STAR FEATURE FOR MOVING PICTURE ENTERTAINERS

In sets of 12 or more, beautifully colored, artistic lantern slides, many of them with lecture readings.

RENTAL PRICE $1.00 PER WEEK AND UPWARDS

Show your patrons the grandeur of the

YELLOWSTONE, YOSEMITE, NIAGARA FALLS, GRAND CANYON and SWITZERLAND

Show them what Uncle Sam is doing

at PANAMA, in the PHILLIPPINES and with the GREAT BATTLESHIP SQUADRONS

Flash before them the wonders of

LONDON, PARIS, BERLIN and ST. PETERSBURG

Seventy-five sets to pick from. List on application.

also send us your orders for

CONDENSERS **OBJECTIVES**
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PARTS OF EDISON AND POWERS' MACHINES

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OUR NEW FIRE-PROOF BOOTH

Try Our Independent Film Service
Don't run the same films as your competitors

FEATURE FILMS, NEW SUBJECTS
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WILLIAMS, BROWN & EARLE
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All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company

THE BEST MOVING PICTURE MACHINE.

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Catalogue and information upon request.

DRIVER-HARRIS WIRE CO.,

HARRISON, N. J.

THE WORLD FAMOUS "NONPAREIL" SONG SLIDES

By HENRY B. INGRAM, 42 W. 28th St. New York

Where the Catskills Lift Their Summits to the Sun.
Money Won't Make Everybody Happy.
Mollie, Come Jump on the Trolley.
Among the Valleys of New England.
Anchored.
Love's Old Sweet Song.
I'm Longing for My Old Green Mountain Home.
Lenore.
On Bunker Hill, Where Warren Fell.
On the Banks of the Wabash.
The Holy City.
The Little Old Red Schoolhouse on the Hill.
There Stands a Flag, Let Them Touch It if They Dare.
The Old New England Homestead in the Dell.
When the Autumn Leaves Are Falling.
Memories.
Where the Tall Palmettos Grow.
In Old Illinois.
Where Poverty's Tears Ebb and Flow.
Sweetheart Days.
Lexington.

I BUY AND SELL SLIDES. ALL SLIDES $5.00 PER SET

Feature Film Service

That increases the Box Office receipts. Letters from our patrons will convince you that we give the best service at the minimum price. Write for our New Catalog and Film Prices to-day.

O. T. CRAWFORD FILM EXCHANGE CO.

Crawford Theatre EL PASO, TEXAS — 14th and Locust Sts., St. Louis, Mo. — 214 Levy Building HOUSTON, TEXAS

VAN ALLIN CO.'S "SENSATION"

Song Slides

$5.00 PER SET

Recognized everywhere as the highest standard
Unequalled for brilliancy and stereoscopic effect

GET OUR LATEST LIST

We Illustrate ONLY the best songs

THE VAN ALLIN CO.

1343 Broadway - - - - New York

CORRESPONDENCE.

POSITION OF THE SCREEN.

Yarmouth, N. S., May 19, 1908.

Editor Moving Picture World:

Dear Sir—Does it improve the picture to have the curtain on the same angle as the machine, to wit.: Our machine is placed in the balcony on an angle of about 55 degrees. Would it not be better to have our curtain hang at the corresponding angle?

Thanking you in advance, I am, Yours truly,

S. L. KERR.

[To get the most perfect result on the screen it should be placed so that the lens is opposite its center. Where this is not possible and the lantern has to be tilted to any angle, the screen should be placed at the same angle, otherwise distortion of the picture will result and it will be impossible to get sharp focus all over. In the case of film subjects, however, where the magnification is great, this does not seem to be so noticeable within reasonable limits.—Ed.]

TROUBLE WITH THE PROJECTING LENS.

Nashville, Tenn., May 13, 1908.

Editor Moving Picture World:

Dear Sir—Being a subscriber to your paper, which I keep a file of, I would like to ask you a question. I get a spot on my aperture plate that would make any operator jealous, but the picture on the screen shows no outline, nor is it clear. Many operators have tried to help me, but could do no good. I have ordered a M. P. lens of extra large barrel and of longer focus, projecting a one-foot picture at every ten feet. I am now throwing a 15-foot picture on the screen at a distance of 92 feet. Do you not think if I reduce the picture one-half and get a larger barrel lens that the picture should be better? Yours truly,

W. F. C.

[Your trouble lies in the quality of the lens and not in its focal length. In the cheaper makes of lenses which are usually supplied with projection instruments, the working aperture is generally too small in comparison with the focal length. Of course, the larger the area over which you spread a given amount of light, the weaker it must be, and if you limited the size of your picture to 9 or 12 feet the largest way, it would be better. Are you sure that the lenses in your objective do not need cleaning, and if they have ever been taken apart to be cleaned it is possible that they may have been wrongly replaced. The Gundlach Manhattan Optical Company, of Rochester, N. Y., have recently placed on the market a series of objective lenses, with large working aperture, and which give crisp definition all over the screen. The LeRoy Acme Exchange, of 133 Third avenue, New York City, are import agents for an excellent lens of foreign make. Either of these cost more than ordinary objectives, but the difference is money well spent if you want to project the best possible picture. The Bausch & Lomb Company, of Rochester, N. Y., are also makers of high-grade lenses, and either of these concerns will take pleasure in helping you out of your difficulty.—Ed.]

DENVER HAS ONLY EIGHT MOVING PICTURE THEATERS.

Denver, Colo., May 27, 1908.

Editor Moving Picture World:

Dear Sir—On page 457 of your last week's issue is a statement that "Denver has 28 moving picture theaters." The fact is, Denver has only eight, and no city in the country offers as enticing openings for 5-cent shows as this city, provided they are put up with judgment and run entirely clean and free from smut. One theater that I personally know of is clearing more than $600 a month and has done so since it was opened about five months ago. The people of Denver are liberal spenders and during the Summer there will be probably 100,000 strangers come here, either as tourists or to the many conventions. To the man who has sufficient money to open up a first-class moving picture show no other city in the world offers equal opportunity and certainty of big profits. And it is my opinion that a first-calss place can be fitted up for less money than in any other city of its size west of the Missouri River. Yours truly,

H. H. BUCKWALTER.

[The erroneous statement was quoted from a Western newspaper, which shows how much the daily press can be relied upon. We do not regret that it was made, however,

as it has brought the information from a reliable source that there is still room in this delightful city for a few more first-class shows.—Ed.]

WHAT IS AN OPERATOR?

Sioux Falls, S. D., May 30, 1908.

Editor Moving Picture World:

Dear Sir—Could you kindly tell me what are the duties of an operator? Some want the operator to sweep out and scrub the hall, get up advertisements and paint signs, explain the pictures to the people, and, in fact, be an all-around operator, lecturer, janitor, etc., etc. We have no unions here, but I believe in sticking up for the rights of the operator. What is the scale of wages for a skilled operator?

Yours truly,
F. A. BAGLEY.

[The duties of an operator are to operate his machine and keep it, the films and operating booth in thorough order. If any other duties are expected, these should be detailed in a separate agreement with the manager. There is no fixed scale of wages prevailing. It depends upon the locality, the hours and the duties. Operators are paid all the way from $6 to $25 per week. Experienced men are seeking work at $18 and finding the positions are being held by "crank-turners" for half that money. It should not be necessary for any man to belong to a union to get fair pay for his services.—Ed.]

THE CAREFUL OPERATOR ALWAYS CLEANS HIS SLIDES.

Washington, D. C., June 1, 1908.

Editor Moving Picture World:

Dear Sir—I am glad to see a short article in your issue of May 23d, by John Bowman, on the sweating of lantern slides. If operators want to avoid sweating, let them keep their slides in a warm place, and right here let me suggest that the operator would do a wise thing if he were to keep the slides CLEAN. It only takes a few minutes and the results are so much better.

Respectfully yours,
W. E. OLIVER.

I may take up the lamp house cause in a short time. I see a few writers are paying attention to this item. W. E. O.

ANOTHER EXHIBITOR REGISTERS A KICK.

Grand Rapids, Mich., May 28, 1908.

Editor Moving Picture World:

Dear Sir—Noticing an article in a recent number of your paper by Hans Leigh, entitled "Exhibitors Are Not Satisfied with Their Bill of Fare," I wish to say that I am entirely in accord with the opinions of the writer. Now, when are the manufacturers going to wake up? When are they going to realize that they cannot force a diet of bloodshed, drunkenness and adultery on the children of America without provoking public uprising against the theatorium? When will they stop turning out weak, tawdry and badly constructed plays and give us something worthy of the dramatic art? Some manufacturers are producing such plays as "Michael Strogoff," "Othello," "Nero and the Burning of Rome," "Genevieve de Brabant." Those are good and I find they are what the people want. Let us have more of them.

Of course, these plays are not devoid of bloodshed and domestic infidelity, but they carry with them the prestige of genius, which is the excuse for their production. They are constructed by artists who knew how to use these elements without making them disgusting. Murder and adultery are important elements in "Francesco di Rimini," but between that and "The Poacher's Wife" there is a gulf as wide as between a Bougereau painting and a three-sheet poster showing the undraped beauties of the "Hot Girls from Hotville." And be it said that the manufacturers of "Francesca" would have done well to have toned down their production. I have seen "Francesca" acted many times, but never with the wealth of horror which appeared in its moving pictures. In reproducing plays of this character the horrors should be softened instead of emphasized.

By the time that the film manufacturers have exhausted the great plays already available they will perhaps be rich enough to pay real dramatists to produce real dramas.

Yours very truly,
JOHN BOGART.

[If our correspondent will refer to our issue of April 25th he will find a letter from Chas. Pathé, in which he states that his concern has signed contracts with several members of the Society of French Dramatists and Authors; therefore we may hope for better subjects in the near future from at least one concern.—Ed.]

Film Service Association

All matters concerning the Association, requests for information, complaints, etc., should be referred at once to the

FILM SERVICE ASSOCIATION,
OFFICE OF THE SECRETARY,
SUITE 716-734, 15 WILLIAM ST.,
NEW YORK CITY

COLLINWOOD SCHOOL FIRE — BURNS - MOIR FIGHT — THE AMERICAN WONDERLANDS

and other special films TO RENT

WM. BULLOCK, American Theatre

SUPERIOR AVENUE - - - CLEVELAND, O

FILM SERVICE ASSOCIATION MEMBERS.

All those having seen me make payment of $100.00 in cash as part of initiation fee during convention at Chicago, will confer a favor by communicating with the undersigned.

THE BAILEY FILM SERVICE,
C. F. BAILEY, President, Birmingham, Ala.

Location. Hall and show privileges to let at Block Island for the summer. Rent $450. Apply "X" care this paper.

"ARCO"
HIGH GRADE IMPORTED GERMAN **CARBONS**
The New Carbon for Moving Picture Machines
QUALITY UNEXCELLED
L. E. FRORUP & CO.
SOLE IMPORTERS
235 Greenwich Street, NEW YORK
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Opera and Folding Chairs
Our seats are used in hundreds of Moving Picture Theatres throughout the country. Send for catalogue and prices. PROMPT SHIPMENTS.
READSBORO CHAIR MFG. CO.
READSBORO, VT.

Flim Review.

THOMPSON'S NIGHT OUT (Biograph).—William Thompson and John Smith occupied offices in the same New York skyscraper, and both being seized with an irrepressible desire to cut loose and paint things crimson, arranged it as follows in this Biograph picture.

Thompson sent a message to his wife that his friend Smith was ill, and it was his duty to perform that spiritual work of mercy, "comfort the afflicted," hence he would not have her wait up for him as he might be late. Smith did likewise, using Thompson as the object of his humane consideration. This done, they start off to make a night of it. First they visit the gilded throne room of a temple of Bacchus, where they moisten their parched spirits with dry Martinis. They are soon in a most glorious condition. Smith suggests the show where "Amateur Night" is on. Fine! They take a box. Well, what they do there simply baffles the attempt at description. Suffice to say, it ends with their being thrown out of the place. Now they attempt to lead each other homeward. Smith's abode is reached first. Mrs. Smith is by no means easy or gullible. She hasn't swallowed the "sick friend" gag, and is waiting for her lord and master, with a rolling pin. After much ado the pair reach the house, with difficulty ascend the stoop, and with a yank, out come the bellknob, wire, etc., followed by the irate Madam Smith, armed with that shaper of pie crust which she nses effectually on Smith's cranium. This is no place for Thompson, so he beats it. At his own house all is quiet. Poor, unsuspecting Mrs. Thompson has retired, breathing a prayer no doubt, for her dear, sympathetic, teuderhearted hubby, who she imagines is even then ministering the wants of his sick friend. Mr. Thompson is in no condition for keys or keyholes, so he adopts other means by which to gain an entrance to his home. In front of the house there is a distinct evidence of some architectural changes in the presence of piles of sand and brick, a mortar box, lumber, etc. These you may imagine are fine for Thompson in his present condtiion, and he fails victim to them all, finishing with a dive into the mortar box. Taking a ladder he ascends with difficnlty to his hedroom window, through which he enters with as little noise as a train of cars. Mrs. T. is awakened. You can readily see what happens, but the worst is yet to come. A policeman has seen Thompson ascend the ladder and thinking him a burglar, follows. In the room the copper is set upon by the Thompsons, who throw him bodily through the window, closing a comedy film we can safely claim to be one of the most laughable ever made. Length, 713 feet.

THE ROMANCE OF AN EGG (Biograph).—You have no doubt read in the daily papers of a famous French chef who claimed to know of more than one hundred ways of serving eggs, but, although he might boast of one hundred and fifty-seven varieties, there still remained one style he knew naught of, and that was the way Si Green had them served to him one bright Summer's day in June.

Mr. Si Green was a prosperous young farmer who felt the need of a wife to share his joys and sorrows and to minister over his lonesome household. Being of a romantic turn of mind—knowing his Laura Jean Libby thoronghly—he was not content to woo and win one of the country lasses of his neighborhood, but adopted the fanciful method of advertising for a wife, by writing on an egg among those he was carrying to market. This egg was purchased by one of a party of college girls who discover the inscription while preparing a little chafing dish feast in their dormitory. You no doubt may anticipate the outcome. One of them answers it and arranges a meeting, which Si joyously attends, attired in his best go-to-meeting duds. The fair maid proposes a stroll along the shady country lane. They are followed by the other girls and when seated on a stump the girls rnsh up, bind the poor fellow with a rope and fasten him to the barn. Here they indulge in a little target practice, using eggs as ammunition and him as the target. Oh, what a sorry sight he is when their supply is exhausted. He looks like a Spanish omelette. Length, 617 feet.

Kleine Optical Company issue

CARNIVAL AT NICE (Lux).—This feature is heraided over the entire globe and produces a spectacle distinctly unique and original. The floats and tableaux are artistic and gorgeous. Masquerades without nnmber supplement the parade, and with their antics lend a hilariously grotesque element to the celebration. 557 feet.

BATTLE OF FLOWERS IN NICE (Lux).—A grand display of flowers, vehicles of every description are decked with flowers, riders and horses are decorated, flowers of every description are used and form a scenery especially pleasing to the eye and wonderful to behold. Flowers are thrown about and are nsed as implements of battle in friendly rivalry. The series concludes with a beautiful pyrotechnic display. 224 feet.

MISCHIEVOUS DIABOLO (Lux).—A highly amnsing comedy is the result of a game of this awe-inspiring pastime. Bric-a-brac and furniture of every description is demolished, and there is wholesome laughter as a result of every foot of this subject. 157 feet.

THE MARRIAGE OF A FRENCH SOLDIER (Lux).—In the course of his travels with the army a French soldier on foreign shore desires to take unto himself a mate, but ss he desires to have the ceremonies performed by a French court he of necessity must bring his betrothed with him. His affinity is one of the dark-skinned tribe inhabiting the coast of Africa. When the party lands at the docks of the home port, friends are gathered and all proceed to the judicial chambers. The ceremonies are too impressive and soon the maid becomes uneasy and dislodges the judge and otherwise disregards the dignity of the occasion. She seeks refuge in flight, is pursued and captured, whereupon the judge unceremoniously speaks the words that seal their fate for weal or woe. 347 feet.

UNLUCKY LUCK (Lux).—Full of mirth-provoking episodes. A man of close observation has the good fortune to find a coin of unusual species. He endeavors in various ways to dispose of it, but is unsuccessful, and in many instances barely escapes without precipitating serious trouble. Finally his patience is so completely exhausted that he discards the coin and proceeds to a park, where he takes a seat and ponders over the daily paper and his experience, when a notice comes to his attention where a reward of $100 is offered for the recovery of the coin that has caused him so much worry and trouble. Good detail in every feature. 240 feet.

WARSMEN AT PLAY (Urban).—This film portrays a lot of outdoor sport, as indicated by the title. A boat race, tug of war and other sports are engaged in. The entire series will not fail to entertain and amuse the most critical audience. Good detail and perspective throughout. 300 feet.

RUGBY MATCH (Urban).—The game of rugby, similar to our American game of football, is reproduced in a series of moving pictures. The ardor of the players is portrayed in a most strikingly accurate manner. The views will not fail to arouse great enthusiasm. Vast multitudes viewing the game form the background to this interesting series. Good photographic detail is shown throughout. 300 feet.

RIVER AVON (Urban).—This film depicts scenes sublime and grand beyond description. As the river winds its way peacefully through the forest, its banks seemingly formed of luxuriant foliage and massive trees with drooping branches, it forms a veritable haven for all nature-loving humanity. Day and night scenes are distinguished by requisite tinting, and very materially enhance the beauty portrayed. The real beauty of this subject can only be perceived, as it is impossible to describe. 284 feet.

SAMMY'S SUCKER (Urban).—A highly amusing comedy, depicting the pranks of a mischievous but ingenious boy. Using a rubber air valve, which is readily attached to anything available, to accomplish his desire of annoying people, he in turn causes havoc and distress to the gardener, maid, nurse and others. As a sequel, he locks his pursuers in the conservatory, then raises the temperature to an almost unbearable degree and comes to the rescue with a garden hose. Good action in every phase, and certain to prove a winner. 357 feet.

RIVER IN NORWAY (Urban).—A highly interesting film of a very difficult subject. We follow the river in its course from its source in the hills until it passes on into the ocean. Beautiful perspective is shown throughout. The tall timber lands on both sides of the river are shown, the drift wood, and many incidents of especial interest to the lover of the romantic. Photographic detail and perspective are unexcelled. 247 feet.

A MEAN MAN (Urban).—In a public park the privilege of supplying seats is leased to a very active woman, who immediately upon anyone taking a seat appears to collect her fee. Annoyed at this, a gentleman desiring to obviate the continued payment of a fee, purchases his own chair, which he takes with him to the park. After seating himself, he is requested to pay for the privilege, and, refusing payment, is arrested. At the station he produces the bill of sale for his purchase and is released from custody, much to the chagrin of his prosecutor. 284 feet.

EXPENSIVE MARRIAGE (Gaumont). — Highly amusing are the antics of a number of young men who are apprised that a certain clergyman offers to perform marriage ceremonies on Good Friday without charge. The proposal is promptly forthcoming and a number of promising men are accepted. The ceremonies over, all agree to celebrate together. Accordingly the party enters upon celebration with a will, with the result that all are soon so thoroughly soused that they are taken into custody and given ample time and opportunity to regain possession of their faculties. 440 feet.

MR. FARMAN'S AIRSHIP (Gaumont).—A highly interesting subject, depicting the maneuvers of an airship. The sheds are shown, the ship taken out and started, makes a number of circuits in a large tract, thus demonstrating how the mechanism is manipulated. A series of inspiring scenes well calculated to hold the interest of any audience. 354 feet.

MAGICAL SUIT OF ARMOR (Gaumont).—An unused armor had been in an undistnrbed condition for years, so that a rat had songht it out as a shelter. One day a cat in pursuit of game caused the armor to make certain movements, not unlike the armor becoming animated. The maid becomes affrighted, and during her absence the master of the house detects the cause of trouble. He eliminates the trouble, and being of a jovial turn of mind, concludes to play a practical joke, so he dons the armor. When the maid and madam return he continues the queer antics of the armor. The madam administers a thorough beating, and on his knees the joker implores the pardon of his wife. Sure to please the most refined taste. 180 feet.

ARTIFICIAL PREPARATION OF THE DIAMOND (Theophile Pathe).—A little lad, enthused with the ideas he gleans from an article in a scientific treatise, takes advantage of the absence of his parents and proceeds to undertake to manufacture diamonds. As a result the fire department soon finds occasion to call, and with difficulty do they persuade the youthful scientist to desist from further efforts to destroy the universe. Wholesome fun for the boys. 337 feet.

AROUND THE COAST OF BRITTANY (Theophile Pathe).—An intensely interesting series of animated views is rendered by a visit to the coast of Brittany. Various smacks and craft are plying in the waters. The cliffs and sea render a most inspiring effect. The city on the coast, in gala day attire, with processions and bagpipe music, render an impression certain to be permanent. Photographic detail and perspective are perfect. 274 feet.

RED MAN'S REVENGE (Urban).—The Indian's treachery is traditional, but many laudable instances of faithfulness are recorded, and the snbject of this film depicts in a very accurate manner the faithfulness of a red man toward a white settler who had befriended him. The settler is drugged and robbed by a servant; the daughter unfortunately appearing at the moment, meets foul play, and then the guilty culprit departs with the savings of the settler. The Indian comes upon the scene and is promptly on the scent, pursues, and after an exciting chase captures the perpetrator. The Indian ties the struggling man and drags him back to the scene of his crime. As a sequel the Indian metes out justice by throwing the fellow over a precipice into a stream below. 607 feet.

INVENTOR'S SON'S DOWNFALL (Urban).—A promising career is wrecked on the shoals of life. Blessed with a father possessed of great riches, the young man does not learn the value of money and his expenditures are constantly in excess of his income. The subject of this story is one of snch, and he is desperately in love with a young lady, hut his want of ready cash prevents him from giving expressions of his love in a manner desired by the object of his affections. A rival is more successful because of an abundance of material wealth. This other young man is in search of certain papers and plans in the hands of the father of his rival. Being aware of the predicament of his adversary, he approaches him with an offer of a large amount in exchange for the papers desired. The proposition is accepted and the son agrees to steal from his father the documents in question, but the theft is detected and the son is shot in the pursuit that follows. Exhausted, the son collapses, and the conspirator, in the act of rifling the pockets of the young fellow, is apprehended and taken into custody. When the father recognizes in his victim his own son he is overcome with grief, bnt refuses to again view his countenance. Well rendered and of excellent quality. 574 feet.

THE PERSISTENT BEGGAR (Gaumont).—A beggar having selected an advantageous station for plying his craft, receives alms from all passers-by but one, and as all endeavors at persuasion fall short of their purpose, he follows the individnal from point to point. Highly amusing are the various efforts of the victim to escspe the outstretched hand and pleading voice of the beggar. A series of misfortunes befall both men, and in a final effort to escape, the unfortunate victim loses his life. The shock is too much for the beggar and he deliberately follows the act of the other, so that shortly after the first man reaches Hades he is met by the beggar, and, all caste distinction being removed, the two men now travel the same roads as inseparable companions. 227 feet.

HEDGE HOG COAT (Gaumont).—Ingenuity depicted in a very amusing manner. A pedestrian visiting a circus views the antics of the porcnpine and is set to thinking. His mental organism serves him well, and he produces an overcoat that bids well to defy all attacks from the unscrupulous nocturnal prowlers. Wearing the new coat, he saunters down the street, is attacked from the back, touches a secret spring, and he has his assailant safely mounted npon his back. He marches off to the police station with his burden. Here he releases his captive. The police inspect the invention and are highly pleased with its simple mechanism, as in a most ingenious manner he has applied the defense of the porcupine. 217 feet.

SCHOOLBOY'S JOKE (Urban).—Another series of mirth-provoking scenes induced hy the mischievous schoolboy. His antics bring consternation

to the maid and other servants, and he leads them all a merry chase over the entire premises, and then repairs to the library, where he engages in studies and feigns ignorance of the entire proceedings. He succeeds so well in his effort as to receive the approval of his parents as being an industrious and dutiful little son. A winner with the boys. 387 feet.

STUDENT'S PREDICAMENT (Urban).—A young man is about to enter upon his work at a college located in a city some distance from his home. His lady friends, of whom there are quite a few, call to pay their respects as the young man is packing his trunk. The first one to call at the apartment is admitted to his room; at the sound of approaching footsteps she seeks to get under cover, and as the only available place is the trunk, she jumps into this. The second visitor is another of the fair sex, and she, too, seeks to keep the occasion of her visit a secret, so that when another person is heard to approach she must of necessity invade the trunk. In rapid-fire order five ladies call and all are tucked away in the trunk, when the father comes up with the draymen to call for the trunk. The journey is started and safely concluded. At the college the trunk has been removed to a room in the young men's dormitory, where four other students are already assembled. When the trunk is opened, the ladies, very wroth, come up out of the trunk; they belabor the young fellow, and are then soothed by the young men. The hilarity and rumpus occasioned in the room arouses the faculty, and an investigation is started, with the result that the student and his lady admirers are promptly evicted. Barrels of fun created by this subject. 534 feet.

THE MINSTREL'S SACRIFICE (Raleigh & Roberts).—A very touching drama. A little waif is befriended by Pierrot; he adopts her and provides and cares for her as if his own. When, years after, she falls in love with a young man of her choice, Pierrot is very wroth, as he hoped to retain her for his bride, and banishes her from his home. Lucia's choice, however, was a good one, and she is happy as well as living in luxury. She cannot forget her obligation to her foster father for the love and tenderness shown her, and so, years after, she seeks him. In his old apartment she finds him in a very sorrowful mood, as, growing reminiscent, he has taken out the dress and pair of shoes she wore when he found her, which are on a chair as she was wont to put them. The sight of his little charge, now grown to womanhood, happily established, and with a little daughter of the size that she herself was when Pierrot found her, a forsaken waif, on a cold night, melts his heart, and he tearfully embraces her and forgives her mother. The series concludes with a view of the entire group reunited in love and sympathy. 767 feet.

REMORSEFUL SON (Aquila).—The widowed mother of a young circus performer lies critically ill. A physician prescribes for the patient, and the son, without the necessary funds, starts out with a mandolin, intending to earn the money required to purchase the remedy. He stops at a resort, renders a song, and then passes his hat. The contributions were liberal and he could have started away at once, but the pretty eyes of a young woman detained him. When, later, he did go, the woman followed and intercepted him. His moral caliber weak, he forgets his suffering mother and spends his time and money in carousal. When at last his physical senses reel and he goes into a drunken stupor, he is relieved of what money he has and left to his fate. The next day he awakens and staggers home, scarcely realizing what he has done. At home the mother succumbed to her illness for want of proper treatment and heartache because of the negligence of her son. Too late he came to his senses, and with a consciousness that his neglect has brought about his own sorrow, his grief is the more bitter. The series closes with the young fellow picking his way out to the cemetery, where he prostrates himself in grief over his mother's grave. 487 feet.

THE CASTLE GHOSTS (Aquila).—A wealthy man not desiring children, concludes to dispose of his son. Cruelly taken away from its mother, the child is well clothed, and with a wallet well filled is abandoned near the public road. It is found by an old man, who takes it to his home, and finding the wallet, he takes this and then again disposes of the child to an old woman, who rears it. Later on the lad, grown to manhood, resents the mistreatment he received, and for this is cast into a dungeon. Effecting an exit, he reports his experience to his friends, and the castle is to be stormed, but the old miser forestalls this action by impersonating a ghost, and thus attired, assumes his position on the balcony and routs the attacking party. The young lad is not to be deterred so easily, and making his way into the castle he assumes his position in a steel armor used as an ornament. From here he observes the old man counting his hoard of ill-gotten gains, and by causing the armor to move incurs such fright that the old man confesses his guilt to the gathering populace and relinquishes his claim to the fortune amassed. 850 feet.

OXFORD AND CAMBRIDGE BOAT RACE (Gaumont).—This race was rowed on the 4th of April, 1908. The series is perfect in every respect, giving excellent photographic detail and perspective. The order of pictures is as follows: The Crews Coming Out—The Start, Putney Bridge—Passing Under Hammersmith Bridge—The Finish—The Winners Bringing in Their Boat. 180 feet.

STEEL INDUSTRY (Gaumont).—A highly instructive series of views, depicting the manufacture of steel, America's greatest industry. The order of pictures is as follows: Miners Going On and Off Duty—Rolling and Cutting Iron—Clearing the Furnace—Reheating a Large Piece of Steel—Puddling. 310 feet.

A GALLANT KNIGHT (Lubin).—A wealthy widow determines to unburden herself of a million for charitable purposes. The fact leaks out through the papers and she is besieged by a myriad of people who wish to assist her in this laudable vocation. Among her callers is a certain Russian baron, a man of gigantic stature, who presses his suit with such vigor that the widow cannot resist his attentions. Also a diminutive Italian count is a most energetic suitor. The count is surprised in his love making by the baron, who feels that he has a prior claim, and throws him out of the house. The count, vowing vengeance, repairs to his house, where he dons the armor of his illustrious ancestors and sallies forth. He conquers and is received as a hero by the confiding widow. Length, 585 feet.

THE HAND OF FATE (Lubin).—In Western Montana a rugged cowboy, named Jack, is enamored of the daughter of his employer and one day, during the breaking of some mustangs, receives a broken arm. A Mexican rascal, who also secretly admires the girl, comes in and tries to force his attentions on her, but is repulsed by her father. He secretes himself for a moment and treacherously stabs Jack in the back. The girl now saddles her horse and gallops off to apprise the cowboys of the crime, and meeting them at their camp they instantly start to overhaul the "greaser." During a terrible thunderstorm the Mexican has meantime reached the house; with a fiendish impulse he climbs inside to finish the cowboy with a knife stroke, but is frustrated by the will of Jehovah, whose lightning bolts strike him dead in his villainy. Length, 670 feet.

MAGNETIC VAPOR (Lubin).—A henpecked husband finds that there is an invention on the market called "Magnetic Vapor," which gives magnetism to the user and puts all others in his power. He tries the "Magnetic Vapor" on his friends and strangers and also on his wife. When at last, deprived again of his power by his wife, he is sorry that he ever knew about "Magnetic Vapor." Length, 345 feet.

THE MINER'S DAUGHTER (Lubin).—A schemer from the East is going West to try his luck in mining camps. Finding the miner's daughter alone at home he tries to force his attention upon her but is vigorously rejected. Finding out that the old man made a rich find he breaks into his camp at night and steals his nuggets. The daughter takes up his pursuit. After a long and diligent search she tracks him and delivers him in the hands of the law. Length, 915 feet.

TWO BROTHERS OF THE G. A. R. (Lubin).—One Summer's day in 1862 two brothers—"Ned," a studious lad, the other, "Dick," just the reverse—engage in a fist fight. Their parents reprimanded them and both surlily refused to shake hands. They go to war in the same company. One becomes the captain, the other a private. All through the long, hard siege of battles and rough marches both preserve the same obstinate silence. "Ned" is severely wounded and is attended by his brother, now captain, but no word passes. During a furlough early in war times they visit the old home and are betrothed to girls and subsequently marry them. Years roll on to the present time. It is Decoration Day and the families of the brothers meet in a cemetery. The children bring about a reconciliation. Around a table of good things, the old fellows, in visions, fight the "war all over again," ending by clasping each other in loving embrace. Length, 600 feet.

ROBBIE'S PET RAT (Lubin).—Grandpa buys Robbie a white rat. Through grandpa's inattention the rat escapes and is chased by grandpa all through the house, through the streets, in stores and out again, up telegraph poles and down water spouts, through a street car and through a department store, through the park and home again. It is impossible to describe the funny chases but they are screamingly humorous throughout. Length, 400 feet.

Pathe Freres issue:

DON JUAN.—In this beautiful film we see the great Don Juan in his many escapades and in his conquests over his rivals in his love affairs. The first picture shows him at a grand reception, overhearing the girl he is in love with making an engagement with his hated rival, telling him to come to her when she gives a signal from the window. Our hero lies in wait the next night, follows his victim, heavily masked, and approaches him as he is waiting to be called by the girl. They engage in a controversy and end by fighting a duel, in which Don Juan kills his rival. When the maiden gives the signal for her lover to come to her, Don Juan goes in instead and makes ardent love to her before she discovers his identity. When he tells her of his nefarious crime and forces his attentions on her, she seizes a dagger and plunges it into her body, while he escapes. The next picture shows her after she has recovered, and we see her father placing her in a convent, to be out of her wooer's reach. Don Juan and a friend come and, summoning the good nun to the door, tie her and secure the keys; they make their way to the girl's apartment and carry her away to his home. The father calls at the convent and discovers the girl is gone, traces her to Don Juan's house and appears as the young man is making ardent love to his daughter. Infuriated at his boldness, he denounces him and demands the surrender of the girl. They fight a duel, in which the father is killed, thus adding another death to the record of the so-called young hero. We next see the girl at her father's tomb, when she is approached by her old lover, and he, in his gallant and winning way, is soon forgiven by the maiden for the sorrow he caused her. He takes her back to his apartment and is making love to her when the ghost of her dead father appears and, denouncing Don Juan, orders him under pain of death to cease his attentions to the young lady. We see Don Juan cringing at the feet of the father and, when he raises his head, the figure has disappeared.

The last picture shows us Don Juan at the tomb where the statue of the father has come to life and is denouncing him and showing him the vision of the funeral of his daughter's lover whom he killed, and the daughter passing him with scorn. Don Juan is seen begging forgiveness for his many deeds when he disappears in a flame, while the young lady comes peacefully to place a wreath on her father's tomb. 1,082 feet.

ARABIAN DAGGER.—We see an old couple outside of their simple country home when an Arabian peddler comes along selling trinkets and other notions. The old man purchases a dagger and, placing it in the drawer of a table outside of the door, goes in the house. His son, a worthless vagabond, is just coming out on his way to the village wineshop when he sees where the old man placed the knife.

At the tavern the loafer meets a companion, and they are drinking and carousing when a stranger happens in and shows them a quantity of money he is carrying. They form a scheme to waylay the old traveler and rob him. While the young man goes home and steals the dagger from its hiding place the other couple get the old traveler drunk.

He is soon on his way, closely followed by the pair of ruffians who overtake him in a lonely spot and waylay him, sinking the knife in his heart and in their hurry dropping the knife. They make away and divide the spoils.

Two farmers come upon the body and summon the police, who recognize the dagger as one sold by the Arabian vender. They find him and he recognizes it as the one sold to the old peasant that day.

They go to the old man, show him the dagger and tell him of the awful crime that has been committed and are just about to lay the blame on him, for the deed was done with his knife, when the son appears on the scene and confesses his guilt to his father. The old man, infuriated at the shame and disgrace brought on his old gray head, seizes the knife and plunges it into his son's heart, leaving him dying in his mother's arms while he goes with the officers to answer for his crime. 459 feet.

JUSTICE OF THE REDSKIN.—A burly Indian and a little white girl are seen in a meadow, and he in his tenderest way is entertaining her by helping her to gather wild flowers, when their attention is attracted by a traveler who has lost his way and stops to inquire the nearest road to the tavern. The little child volunteers to direct him, and leads the way to the path, closely followed by the redskin whose intuition warns him that ill may befall his little friend should he leave her alone with the stranger, so they both accompany him to the inn. They soon reach their destination and the traveler, tired and weary after his long journey, sits down and invites the Indian to partake of some refreshments. While they are enjoying same, the attendant, believing that the traveler has a large sum of money on his person, dopes the liquor, and son both the Indian and white man are under the influence of the drug. The miscreant loses no time in rifling the stranger's pockets, and while he is in the act, the child appears and is about to give an alarm when he seizes her, strangles her to death and proceeds to cover his grewsome deed by hiding her under some straw in a stable nearby.

We next see the parents of the child as they search for their missing daughter. Seeing the two sleeping men, they awaken them to inquire if they have seen the child. The traveler, on returning to consciousness, misses his money and accuses the Indian, who stoutly proclaims his innocence and starts at once on the trail of the culprit. He leads the bereaved parents to the spot where the little one is hidden and, as appearances are against him, he resolves to find the murderer and clear himself. We next see him on the trail of the murderer, whom he finally overtakes after many daring adventures. A desperate struggle ensues, but the Indian proves the victor and soon has his enemy bound hand and foot, and returns with him to the scene of the crime.

Arriving at their destination he confronts the murderer with the dead body of his victim and

then, taking the law into his own hands, carries the struggling villain to the precipice and is seen casting him into a stream where he sinks never to return. 557 feet.

LADY BARRISTER.—A woman attorney is seen in her apartment with her poor henpecked husband, who is more like her man servant than her better half. She is so taken up with her studies in law that she finds no time to bother with household duties, thns pntting the burden on her hnshand who is compelled to take care of the baby, clean the honse, do the cooking and be on hand, ready to answer whenever the wife calls on him to attend to her wants. Things do not rnn very smoothly, however, which is not at all surprising, so she finally decides to take a hand in the domestic affairs herself. She makes an attempt to care for the baby, but gets interested in her books and forgets that the child is living. Then she goes into the kitchen to cook a meal but makes snch a bad job of it that she finally decides to let her spouse continue in his capacity of cook and nurse. Soon she is summoned to her office by a hard looking criminal who is in trouble and wants her to defend his case. She leaves her husband in the dining room caring for the chiid, and hurries to interview the client. The husband's curiosity aroused, he peeks through the keybole and soon becomes furiously jealous as he sees the client in familiar conversation with his wife, so bolts in and orders the man from his house.

The next scene is in the court room when the lady barrister arrives with her client. A female friend being also in the court room becomes jealous on seeing that her friend's lawyer is a woman, so it is not long before a free for all fight and hair pulling matcb takes place. Tbe husband packs the baby in a trunk, starts for the court and arrives just as the wife has won her case: and, in the excitement, leaves it there. The old judge finds it and, discovering the contents, sends it to the parents. When they arrive home the female lawyer has come to the realization that her domestic dnties are more to her than the study of law and takes her bahy to her heart and promises her hnsband that she will devote the rest of her life to her family. 524 feet.

WEIRD SYMPHONY.—People who live in a flat and have musical neighbors on all sides of them who insist on giving concerts at all hours when one is trying to catch a wink of sleep, can appreciate this funny film. We see Mr. Mizzle and his friend entertaining themselves with music, mucb to the discomfort of the other occupants of the house. They are highly amused and are thoroughly enjoying themselves, but it gradually wears on the nerves of the neighbors until they all begin to dance as if by magic. From every floor they pour into the flat whirling and waltzing, and all the furniture joins in the wiid saraband until the whole place is in an uproar. Mrs. Mizzle returns and is horrified at tbe state of affairs; she makes short work of the revelry by putting a stop to the music and unceremoniously clearing all the merry makers out, and soon order is restored. 393 feet.

FAMILY OF CATS.—One will have to see this film in order to appreciate it, for it is a very difficult matter to describe the many funny antics of the cute little rascals. We see the little kittens in all sorts of poses, and playing all kinds of tricks. One picture shows several who have taken up their abode in a tall silk hat, while another sits in a stein and still another is seen in the body of a guitar. We see tbem playing all sorts of tricks, eating their dinner and having good sport with white mice. Their little interesting faces will amuse everyone that sees them, old and young, for they are all a fine selection of cats. 393 feet.

FISH PRESERVING AT ASTRAKHAN.—In this extremely interesting picture we see the fishermen in their work of catching fish with nets and dragging them in by the ton. The first picture shows them drying and mending their nets and making ready to cast them. Next we see the beautiful harbor and their departure for the fishing banks. The men at the galleys pulling the big boats out into the stream and lowering their nets. Then we see them dragging them and throwing tbe fish into the boats by the thousands, setting sail and returning to land with their wonderful cargo of all kinds and sizes of fish. Tbis film is edueational and those who are fortunate enough to see it can gain a great deal of knowledge, for it gives all the principal details of fishing as a large enterprise. 393 feet.

MRS. PIMPERNELL'S GOWN.—The seamstresses in a large modiste parlor have just finished Mrs. Pimpernell's new dress. Tbe bead lady having business to attend elsewhere leavea the girls to do their work unwatched. As in all sucb cases where the boss goes ont tbere is very little work done while tbe eye of anthority is not on. So in this case the girls have things their own way, and are royally entertaining a tradesman when the forelady retnrna. In the excitement that follows the announcement that the madam is returning, they can tbink of no place to hide tbe unfortunate man only in the trunk with the dresses. He quickly jumps in and the girls return to their work, so when the madam atepa in sbe find everytbing as she left it. She immediately locks the trunk, giving orders to have it sent to Mrs. Pimpernell. In the meantime Mrs. Pimpernell growa impatient waiting for the dress and leaves, requesting the maid to send the dress to Mr. Pimpernell's office.

She is just gone when it arrives and the maid proceeds to unlock the trunk and, to her great astonishment, finds the man imprisoned in it. The shock causes her to faint and, during her unconsciousness, the man placea her in the trunk and sends it to Mr. Pimpernell's office. Shortly after being delivered, a burglar is seen rifling the office and, not being successful in finding any plunder, turns his attention to the trunk. He opens it, thereby allowing the woman to escape. There is a struggle in which she overpowers him, makes him a prisoner in the trunk, and calls the police who take it to the station. Upon opening it they find the burglar attired in the dress. He is soon landed in a cell and Mrs. Pimpernell finally gets her new gown. 541 feet.

TORMENTED BY HIS MOTHER-IN-LAW.—Mr. and Mrs. Wellmarried would be the happiest couple on earth were it not for the terrible skeleton in the husband's cupboard, his mother-in-law. . . . That dragon in woman's clothes always appears at tbe wrong moment, always says the wrong things and is therefore thoroughly hated by the young spouse. In this film we see the happy couple having lunch in perfect harmony when in comes wifey's mother. . . . The husband glares at bis enemy and, the intruder having made a remark concerning tbe quality of the food, the infuriated husband seizes the soup tureen and gives the guest a good ducking. Still furious the young man goes out and, passing a cafe, thinks he will quiet his nerves with a soda. He orders the beverage but, as he is about to mix his drink, the bottle takes the shape of his abhorred motber-in-law. Desperate he grabs for bis enemy and shakes her violently. Water comes rushing out of the bottle, and customers having been doused by the apparent lunatic, he is compelled to leave. Arriving before a moving van our friend looks into a mirror leaning against the vehicle, and again he beholds the fiendish face of his wife's parent. Kicking viciously at it the glass is smashed to atoms. From there he goes on to where a pretty girl is sitting on a bench and, seeing an opportunity to forget his woes in a little flirtation, he bends over to talk to the girl—but horrors! again motber-in-law is glaring at him. The poor man, half crazy, rushes to his home once more and, seeing the picture of the accursed woman hanging on the wall, takes an old regiment sword from its scabbard, slashes viciously at the innocent portrait and has soon cut the fat grinning face to pieces. Exhausted he lies down and is soon in the land where motbers-in-law are not permitted to enter. 344 feet.

THE BLUE AND THE GREY; OR, THE DAYS OF '61 (Edison).—Synopsis of Scenes:

West Point Military Academy. Two West Point Cadets—Ned Grey from Virginia and David Stratton from New England are classmates—One day after Dress Parade Ned introduces his mother and father and sister to David, who is invited to visit them during his Summer vacation—A Soutbern home—David visits his chum—Falls in love with Alice Grey, his classmate's sister—Tbe declaration of war interrupts their courtship—The lovers are separated—David joins the Northern army, while Ned enlists under the stars and bars of General Lee.

Under the Stars and Stripes. Storming the hill—Tbe order is given to capture a strongly fortified Confederate position—The attack—Colors ordered to advance—The flag falls—The retreat—Captain Stratton sees the danger, rushes to the front, seizes the fallen flag and leads the charge—The hill is taken—Captain Stratton falls, badly wounded—Carried to a Southern home—The home of Alice Grey—The lovers meet again—The wounded officer is tenderly cared for by his Southern sweetheart.

In the Enemy's Lines. General Lee calls for volunteers to carry important dispatches through tbe Union lines—Lieutenant Ned Grey volunteers—He starts on his dangerous mission—Passing the Union outposts—Detected—The pursuit—Wounded—Chase through the swamp.

The Fortune of War. Lieutenant Grey crawls to his home—Brother and sister meet—Hiding the dispatch bearer—The searcb—Captain Stratton swears no one entered the house—Between love and duty—The fatal mistake—Tbe dispatch bearer escapes in Captain Stratton's Union overcoat and hat—Eluding the sentry—Discovered—Swimming the river—Through the Union lines—Captain Stratton accused—Tbe arrest.

Drumhead Court Martial. The fatal overcoat—Damaging evidence—Tbe verdict: "To be shot at sunrise"—Alice Grey pleads for his life—She appeals to General Grant—He refusea to interfere—She starts on horaeback for Washington—Puraned by cavalry.

The White House. Received by President Lincoln—His great heart is toucbed—Justice triumpha—The pardon is granted.

Sunriae. The firing squad—Breaking of tbe dawn—Captain Stratton prepares to meet his fate—The order is given: Ready! Aim!—Hold!—Alice leaps the wall on horseback, delivera the pardon, and falls fainting in her lover's arms. Approximate length, 1,000 feet.

NOT YET BUT SOON (Selig).—Scene in a crowded street car. A young woman entera. A heart-smasher offers her bis seat—she is good looking—then he poses as a hero. Presently she starts to get off. He smothers the atmosphere with scrapes and bows and offers to carry her suitcase. She declines. A difference between them. Everyone interested.

We next see them alight from the car. He insists. She sees no alternative. He accompanies her to her home. As he lingers in much gusto at the gate, the young woman's husband comes ont of the house. Immediately Mr. Gallant is roughly handled.

But our Nero thinks of a way to get even. He goes to an employment agency and hires a victim—a young woman of fair appearance. He telis her she is to work at his enemy's honse; himself, however, posing as the owner of tbe house. His heart is light. Tben the foxy smasber sends a boy with a note into the house, telling his enemy to come out and meet a dear friend. Mr. Gallant then ushers the young woman of his employ to the front steps and tells her to wait a second, wbile he, himself, bides behind a high fence.

His enemy comes out to see who sent the note. He finds no one except the girl, and angrily demands an explanation. She almost faints. He has to support her. Mr. Gallant sends the boy in to tell the man's wife—the woman he admired. She comes forth and finds "her only" holding, apparently caressing, another. Big trouble is the consequence. The wife repays the husband for the same offense for which she was mistaken—mnch to tbe entire satisfaction of our Nero, who langhs with the rest of us—"fit to split."

EXCITING SCENE AT THE CIRCUS.

Last Night Our Sheriff Recognized in Derring, tbe Bareback Rider, a Man Who Is Wanted in New York State for Murder.

Reward placards, which cover the town and county, make a strong impression on the girl's mind, for tbe clever feats of the rider had appealed to her simple nature with more than a flickering admiration. His skill upon the horse had held her spellbound, and bis final daring, in defiance of the officers, aroused ber to the highest admiration for his bravery. Her only thought was that surely this man, who possessed so mnch of grace and bravery combined, could not also possess tbe brutal instinct of cowardly murder.

We see her and her father returning to their country home. The father has made use of his visit to town by purchasing a new suit, which he leaves on the bench on the porch. He has left the horse and buggy standing in the lot, as he will have occasion to ride later.

The Shadow Darkens.—The sheriff and his depnty arrive at the farm house and accept the farmer's bospitable offer to refresh themselves. The horses are put up, and, after the officers and farmer enter the house, the haunted man appears at the door; unknowingly to any one but the girl. She almost screams with astonishment, but her unceasing admiration for him and willingness to assist him, controls her presence of mind, and, instead, sbe quickly tells him bis pursuers are witbin the house. Hopelessly the refugee draws bis revolver, willing to die by his own hand rather than return to prison to suffer the death of his freedom. She eagerly restrains him, in a manner that conveys her heart-felt interest in his welfare. He perceives the unaffected sincerity of this fair country lass and submits to her earnest bidding. Though she knows she subjects herself to the law and to dishonor, by sheltering this man, she assists him to hide in the corn-crib and herself sits upon the porch steps; just as her father and tbe officera come out to feed the horses.

The Shadow Darkens Deeper.—Her father enters the barn, returns with a two-peck measure and starts for the corn-crib. The terrified danghter, alert to the necessity of prompt diplomacy, offers to get the corn, and, indicating the well, tells her father to get water for the horses. He assents, and, had tbe men suspected her purpose, they could easily have been convinced from the relieved uneasiness of her vigilance.

Shadowa of Hope.—The horses are fed and the men immediately return to tbe honse, for "a long time between refreshments" does not appeal to either of them. The girl is quick to open the door of the corn-crib. La Rue telis her her goodness is to an unworthy and useless cause. He reveals that he is still in his ring costume—tights and spangles—making escape quite impossible. She thinks of her father's new suit which is still on the porch and hurriedly gets same. The refugee discards his mackintosh and substitntes the street clothes. Escape is their only solution and they venture it; take horse and buggy in a mad dash to the nearby railway station. The clatter of horse hoofs on tbe pika alarms the officera. They detect their host'a daughter fleeing with La Rue. To deter thia escape, they have no time to lose. They run for their horses, mount, set spura to the ateeds, and follow the couple at a break-neck apeed.

The Shadow Deepens Again.—The runaways are overtaken and captured; for, in fear of the girl being shot, La Rue does not antagonize hia pursuera but jumps from the buggy and throwa np bis hands. The girl, aa well, feels the stress of the law, for both she and tbe man of ber coverture are arreated.

Next we see them brought before the county judge, before whom La Rue is to go tbrongh the

formality of being sent back to New York. He beseeches an acquittal for the girl, for her share in his effort to escape.

Darker Grows the Shadow.—La Rue repeatedly asserts his innocence, but to deaf ears. Then a telegram arrives from the governor of New York State, worded: "A dying convict has confessed to the crime for which La Rue alias Derring is charged. Release him."

The Shadow Lifts.—With a true western love for justice, the couple are made the hero and heroine of the hour. The judge proposes three cheers for the bravest, smartest girl in Platte county, which the assembled officers and citizens give with an honest will. The scene closes with La Rue telling the crowd how the little woman saved his life by preventing him from killing himself, and how she assisted him in his last effort to escape.

Hope Without a Shadow.—And we know that happiness has now opened its path for our hero, and surely the trials that were necessary to bring about this meeting between him and his protector, who so graciously befriended him in the shadow of the law, will not soon be forgotten.

THE TWO TRAVELING BAGS; or, the Adventures of Percy White and Pauline Wells (Vitagraph).—In the reading room of a country hotel two people are observed at the writing table busily engaged. The gentleman looks up and catches the eye of his companion, who is a very pretty young woman. To more fully explain the events which are to follow we show the letter sent by each. The first reads "Dear Wife: Home to-morrow. So glad to get back. Bringing you a pleasant surprise. Your affectionate husband, Percy White." The other reads "Dear Hubby: Home to-morrow. Longing to see you. Bringing a little remembrance. Your loving wife, Pauline Wells." Both finish their letters at the same time, get up and unconsciously a mild flirtation begins and after a short tete-a-tete the two part.

The next day at the railway station passengers and trainmen are walking about. Mrs. Wells arrives with a traveling bag marked very plainly "P. W." She enters the car and almost immediately Percy White comes in carrying a similar traveling bag also marked "P. W." The couple bow to each other and take seats on opposite sides of the car, Mrs. Wells reading a book while her companion peruses his paper. Both have been watching each other from the corner of their eyes and finally Percy exchanges his paper for Pauline's book. They begin to converse across the aisle. The lady makes room in her seat for the young man. He brings his bag over and takes out some fruit which he shares with the lady and places his bag opposite the other one in the rack overhead. The journey is pleasantly finished and at the station the young people part, each in a different direction. Mrs. Wells drops her card, which Percy picks up and puts in his pocket.

At the "White" apartments Mrs. White is busily engaged sewing when the bell rings. She jumps up, runs to the door and fondly embraces her husband as he enters. He places the bag on the table and after teasing her unfastens it to give her the "pleasant surprise." She pulls out a lady's nightdress, a pair of silk stockings, a corset and a pair of garters. She shakes the articles angrily in Percy's face while he stands back utterly dumbfounded. He tries to explain, but his wife storms about furiously, then rushes out of the room. The poor man sits down, picks up the articles and stares at them in astonishment. All of a sudden a light seems to dawn upon him. He pulls the card out of his pocket, looks at the initials on the bag, puts the things into it and rushes out, leaving the card, however, behind. The wife returns, sees the card and, missing her husband, starts off in pursuit.

At the Wells' home still more trouble is coming off. Mr. Wells is in the parlor smoking and reading. From time to time he consults his watch. A ring at the bell is followed by his wife's entrance. They embrace and sit down and converse. Mr. Wells is showing market anxiety to have his "little remembrance." He finally opens the bag, pulls out a pair of pajamas, men's socks, etc. He springs to his feet in a fury, storms up and down the room, his wife expostulating and pleading with him. At this moment there is a ring at the bell and Percy White dashes in, brandishing the other handbag. Wells demands an explanation from his wife. She and Percy both endeavor to speak at the same time.

Mrs. White now rushes in and all hands begin talking. In the midst of the turmoil Percy spies his own bag on the sofa, grabs it, shows the two "P. W.s" and matters are cleared up. After distributing the proper tokens the women sit down and talk confidentially, while the men shake hands and have a smoke and a good laugh over the general mixup. Length, 430 feet.

THE ORPHAN; OR, A MOUNTAIN ROMANCE (Vitagraph).—A story of sweet pathos dating back to the troublesome days of the sixties, with the refreshing vigor of the mountains in the rapidly changing scenes. The story opens at a little mountain school house. The teacher comes out with books and papers under his arm, sits on the bench reading, when a poorly dressed child comes up and nervously and excitedly imparts some news. The master—a young man of reserved manner—listens, puts his books and papers aside and is led away by the girl.

Down the mountain side the strange couple wend their way until they reach a cabin—her home. A grizzled old man of unkempt and dissolute appearance, half crazed from liquor, reels in and falls upon the floor. The child assists him to his feet. He staggers and falls again, this time in the throes of death. The school master bends over him. The dying man points to his child and bids the teacher care for her. The daughter clings to the inanimate figure, refusing to be consoled. The master finally leads her away, and they start in the direction of the village. To a pleasant cottage the master takes his new charge. She has been reared in the mountains, is wild and ungovernable, and rebels against her protector. A knock at the door is answered by a good-natured mother, followed by her family—two small boys and two girls. The master explains his mission and the child is welcomed by all except one girl, who looks at the newcomer with disdain.

The next scene takes us to the grave of the mountain girl's father—a plain pine board headstone. The orphan brings a wreath of wild flowers, places it on the lone grave and kneels beside it alone with her grief. The school master comes upon her thus, and sits beside her. From one topic to another they pass until finally this wild flower confesses her love for the school master, fondly embracing him. He gently disengages the girl and they proceed homeward.

Another scene at the school house with children of all types romping about, the orphan and her girl enemy among them. The last named is evidently the village belle, and by flirting with the school teacher she incurs the everlasting enmity of the orphan. She sees her protector and rival walk away together evidently on very friendly terms, and at the sight she determines to run away. Leaving a note to her benefactor telling of her intentions of joining a theatrical show, the petulant girl makes her way to the opera house, where she asks for an appointment. The manager, a rough, uncouth man of the world, is attracted by her childish simplicity and she is immediately engaged. Meanwhile the master returns, finds the note, resolves to rescue the girl from her foolish determination and makes for the theater. Members of the company and idlers stand around as the teacher appears on the scene. Angry words lead to a fight. The manager pulls a gun, which the school master wrenches from his grasp and beats him down. He takes his charge and goes his way. At the school again a mob from the village appears and threatens the master. The orphan steals up to his side, falls at his feet and bows her head. He takes her up in his arms. They bid farewell.

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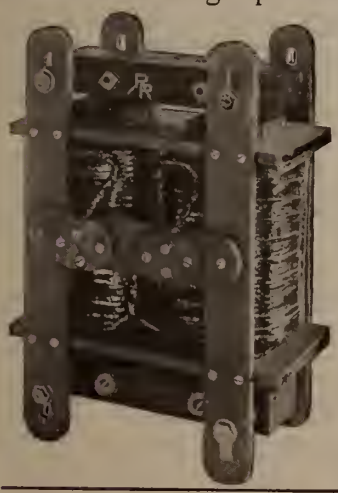

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to the old school house forever and go away. Length, 600 feet.

A LOVER'S RUSE (Vitagraph).—The plot of our story is laid about the year 1800. Outside her home a young girl is talking earnestly with her sweetheart. Their lovemaking is brought to a sudden close by the unexpected and unwelcome appearance of the girl's father, a miserly old character, who orders his daughter indoors and her lover to go about his business. The couple reluctantly part, the girl entering the house, followed by her irritable old father. The lover lingers about, and as the girl drops in a chair downhearted and despondent, a tap on the window pane aronses her. She opens the window, her lover enters and tries to persuade her to elope with him. This she refuses to do. While talking, a noise outside warns them that the old man is near at hand. Both atart, look about for some avenue of escape, or a safe hiding place. The girl spies the old-fashioned clock, pushes her lover inside, then unfastens the door and lets her father in. She is immediately ordered upstairs to bed, and with a frightened glance at the timepiece, she obeys. The old man, after examining the doors and window and finding everything secure, follows. In her room the girl listens, is satisfied that her father is in his own apartment, goes down stairs and releases her lover from the clock. She implores him to leave the house at once. He starts to do so, but is paralyzed with fright as the old man, candle in hand, and carrying a sword, appears upon the scene. He attacks the persistent lover. The girl falls on her knees and pleads with him. The father roughly pushes her aside, orders her to her room and drives the young man away. Left alone, the old man listens, anxiously crosses to the fireplace, takes out his strong box and counts his money in miserly fashion. Outside the young lover lingers, throws pebbles at his sweetheart's window. When she appears a plan is concocted to secure the father's consent to their union. The much abused wooer goes to a tavern, where three of his companions are seated at a table smoking. Drinks are ordered and their services enlisted to successfully carry out the scheme. With his confederates the young lover returns to the house and signals his lady love to open the window. She does so. A ladder is placed against the building and the lover and his friends enter the house. The miserly old father is still in the kitchen counting his gold when he is startled by a shriek. He jumps to his feet as his daughter rushes into the room followed by three masked ruffians. The father attempts to gather his money, but two of the robbers seize him and force him to his knees, while the third threatens his life. At this critical moment the lover rushes down the stairs, engages in a desperate fight with the masked men and quickly routs them. He embraces the girl protectingly, while the father, finding his money safe and his life spared, joins their hands and blesses them. Length, 425 feet.

THE SALT DID IT; Or, If You Want To Catch a Bird Put Salt on Its Tail (Vitagraph.—In this very pretty picture the old saying embodied in our title is very nicely carried out. In the window of a cozy little cottage, with her feet dangling from the window, sits a young girl holding a bird cage in one hand and with the other feeding her pet with lettuce leaves. She leans forward, points her fingers as though talking to the bird, reaches toward the table for more leaves, and in so doing pushes the bird cage out of the window. It falls to the ground, the removable base comes off and the bird is free. The child climbs down, picks up the cage, looks disconsolately at the pieces, then enters the house. The mother is at the sewing machine busy as the little girl comes in. The broken cage and the child's tears tell the story. The parent becomes angry, reprimands the child, pushes her into a chair and resumes her work. The little girl cries for a time when an idea comes to her. She looks about cautiously after her mother, fastens the cage together, takes her hat and leaves the room. We follow her to the kitchen, where the usual assortment of cooking utensils, spices, etc., are to be found. On the shelf is a box marked "salt," which the girl takes down, takes out a lump or two and puts them in her pocket. She sprinkles a little in the cage, puts the box back in place and hurries nervously out. She proceeds on her way until she comes to a woods. Here we find her with torn dress and face covered with tears still carrying the cage and looking around for the lost bird. She falls and, totally exhausted, sits wearily down on a log and falls asleep. In the woods, and not far distant we find a hobo strolling leisurely down a pathway. He sits down, unwraps a package, takes out bread, etc., and eats. This finished, he lights a pipe and sits meditating. The chirp of a bird rouses him. He listens, locates the sound as emanating from nearby shrubbery, removes his hat and sneaks up to where the sound issues, drops on his knees and catches—a little bird. He strokes it, puts it in his pocket and walks on. He soon comes upon the little child sleeping peacefully, with the bird cage to one side. He ponders awhile, then seeing the salt inside, explanation comes to him. He takes the bird from his pocket and puts it into the cage, then slips behind a clump of bushes. After a little while the girl stirs and wakes. Finding the bird in the cage, she jumps up joyfully, firmly convinced of the truth of the old adage. At this moment the mother is seen hurrying forward calling and looking about for her child. The girl answers and is seen dancing gleefully holding the bird cage for mamma's inspection. Mother and child start for home, while the tramp, watching them from behind the tree, lets the little child believe that "The Salt Did It." Length, 465 feet.

A HUSBAND'S REVENGE; Or, the Poisoned Pills (Vitagraph).—A young wife and her little daughter are seated in a drawing room. A friend of the family, a smooth-tongued, cunning scoundrel, enters, and after the little child goes out makes love to the mother. She is at once surprised and indignant and denounces him as a rogue. The daughter returns and, unperceived, sees and hears all. She turns about, runs through the hallway, intercepting her father, to whom she innocently tells what has happened. Together they return to the drawing room, where the false friend is still endeavoring to make love to the wife. The husband, unobserved, listens in the doorway. His wife presently leaves the room indignantly and runs to her husband in the doorway. He draws her silently into the hall, where she tells of the insult. He starts to go into the room, stops and thinks of a better revenge. The wife falls in with the scheme and they enter the room. The wronged husband greets the scoundrel pleasantly, and as he rises to take his departure insists that he remain to dinner. The two men, apparently the closest of friends, start for the dining room. The meal is finished and the butler enters with wine and cigars. The husband orders it brought to the library, where the men are seen drinking and smoking. The wife enters with her little daughter, who kisses papa "good-night," crosses the room toward the betrayer to bid him good-night when the father interposes and will not let him touch her. The guest looks surprised, and as the host gazes steadily at him, drops his eyelids and shifts uncomfortably in the chair. The mother and child are about to leave the room when the husband stops them, orders the maid to take charge of the child and his wife to remain in the room. As the woman takes a chair her husband locks the doors and from a box on the mantlepiece takes out a revolver. He orders the rogue to draw up to the table, and with his gun ready for quick action, accuses him; tells what he has seen and heard, the wife corroborating the same. The denounced man drops weakly back in his chair, and the husband is tempted to shoot, but hesitates and takes two pills from a box, one of which he says is deadly poison, the other harmless, and commands his victim to select and eat one. The man is paralyzed with fear, begs and pleads with the couple before him without avail. He swallows one of the pills, feels the first symptoms of poison, clutches his heart and falls on the floor writhing in agony. The husband laughs at him scornfully, kicks him, lifts him up and roughly flings him into a chair, then advances and denounces him as a despicable coward, tells him that the pill was not poison, and finally orders him out of the house. The miserable cur starts to go, but before he can escape the husband takes down a riding whip and deals out an unmerciful thrashing. Length, 465 feet.

A FOOL AND HIS MONEY ARE SOON PARTED; Or, The Prodigal Son Up To Date (Vitagraph).—Our picture opens with a view of an old farm, the father and the eldest son plowing in the field. The younger boy, who does not fancy this kind of work, is sitting beneath a tree carefully scanning an illustrated city paper. The father finds him here, scolds him for his indifference and indolence, and bids him help his brother in the field, as he is too ill to work. The old man continues on his way homeward. The younger son watches the old man, then resumes his reading.

The following scene shows the simple parlor of the farm house. It is after the funeral of the old farmer. The widow and two boys with several relatives are seated about. With the exception of the younger son, all are deeply affected. The will is read, and by its provision the indolent son is left $5,000.00 in cash. With this amount of money at his disposal, the farmer boy imagines himself rich, and determines to leave the old homestead and see the world. His mother and brother remonstrate with him, but he refuses to listen to their arguments, and after bidding them adieu the young man departs. In due time he reaches the city, gazes in amazement at the tall buildings and other strange sights. A sharper spies him, sizes him up as a prospective "good thing" and makes himself very agreeable. Suggests that he purchase a more fashionable suit of clothes and leads him to a haberdashery, where the farmer boy is quickly transformed into somewhat of a dude. Finding that the young countryman is well supplied with cash, the shark proceeds to show him around and incidentally gets a whack at the purse. They enter a broker's office, where the rube is introduced and shown the workings of the stock market. He invests some money, and through the machinations of the fakirs is winner by several hundreds of dollars. The countryman, with his new friend, leave, and we next find them in a concert hall. Two girls are doing a turn, and after finishing come down among the audience. They are introduced to the farmer, and he buys champagne for the crowd, and at once becomes

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very popular. Elated over the success of bis first visit to the broker's, the unsuspecting young man again seeks the scene of his good fortune. His friend accompanies him, and after investing every penny be finds that luck is against him. The crooks manipulate things ao as to make the losa appear genuine; in reality, the young farmer bas been cleverly robbed. He begs for the return of his money, for which he is ridiculed. He grows abusive and is forcibly ejected. He returns to the concert hall, looking miserable and forlorn. The girls crowd around him, but when they find him broke they drop him instantly. He tries in vain to borrow and is put out of tbe place. He finally lands in a cheap lodging house and goes to sleep with a lot of rough, filthy fellows around him. Before he wakes the next morning, one of his room matea ateala bis clothes and leaves him nothing but the discarded bayseed outfit. Onr country boy, when he discovers the theft, is heartbroken, and, sick at heart over tbe loss of his money and thoroughly convinced that the city is no place for him, he begina bis journey back home. We find him nearly exhausted at the roadside begging of the few persons who pass. He gets no help, and after a while resumes his weary tramp.

Back to the farm house parlor; the old mother is seated near a window sewing. The elder son enters with another farmer, with whom be has just completed a deal. After paying over the money for the same, the neighbor departa. Tbeir son ia making some memorandum in his books. The mother looks np suddenly and sees the yonnger son coming home. He is in rags, the picture of despair, and as the fond parent runs out to greet him, he falls on his knees and begs for pardon. Mother and brother assist him to hia feet, take him inside and welcome him back to the old fireside. Length, 845 feet.

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HUNTING DEER (Cricks & Martin).—One of the most interesting hunt pictures ever shown. The film showing the subject is taken among the forests and along the streams in Canada. The hunters are after deer and caribou. The selection of the pictures shows every portion, as a herd of young deer is shown, also the picture shows very plainly the hunters firing and bringing down their game. Among the pictures is a view of the skinning and dressing of the hides and horns. This picture will create a sensation wherever shown, especially among people who are interested in fishing or hunting. Length, 355 feet.

THE PRODIGAL SON (R. W. Paul).—This is an entirely new film of this subject and is an improvement on any that have heretofore been shown. The graphic way in which we see the prodigal leaving home, dividing of the estate, the squandering of his fortune by riotous living, and finally being reduced to living on the husks and tending the swine, and the return, together with the feasting, is very beautiful. The atory itself is well carried throughout and the film will make a hit in any locality and is bound to be a feature. Length, 696 feet.

FATHER'S LESSON (Hepwix).—This film is a beautiful animal picture, both horses and dogs having been admirably trained to take their parts. The subject is quite exceptional and is tbe finest acting by a number of animals ever produced. A governess is so tired out in her efforts to control three unruly children that she sinks down in a chair despondently and falls asleep. The kiddies, quite delighted at the chance of freedom, call their dog and make their escape quietly through the window. In a few moments they are all mounted on their pets, two horses and a donkey, and ride off in high glee, with the dog in the rear. In the schoolroom the governess gets a rude awakening, her master having entered the room in search of his children. He points out of the window in anger, and rushes into the garden just in time to see them riding off. Calling the ostler, the enraged man sends him at once for a horse dealer, and shouts to the children to return. As the kiddies ride up, their father orders them to dismount, and offers all three animals for sale to the dealer when be arrives. The children hurst out crying, and sob bitterly as the animals are led away by the purchaser, but the father angrily turns upon them and orders them to accompany their governess back to the schoolroom. The kiddies sit on the floor heartbroken and embrace the dog, their only pet now left. The dog watches the children weeping and sympathetically sits silently near them until one of them says, "Go and fetch our ponies." The animal springs forward in a moment, only too eager to see his companions once again. Tbe kiddies clap excitedly, in spite of the governess, as they see the dog dash off. Tbe dog soon comes upon the new owner riding one of the horses home, and follows in his track. At the large stables the man takes the horse in, and kicks furiously at the persistent dog as he endeavors to follow. Putting the horse in a stall, the man shuts the door and goes off. The dog is only outside the main doors a moment before he jumps up at them and obtains an entrance. Running to the stall, he opens the door and brings out the horse. He next pays a visit to the otber horse and releases him, finally getting the donkey out. All four make tracks for home. A gate which the dog is unable to unfasten is opened by one of the horses, who snaps at the latch. The horses and other animals are discovered by their owner as they make their exit by the stable doors. He is unable to stop tbeir mad race home, despite all his yells to them, and they arrive at the old garden safely, where they hold a conference. The children's father rushes ont upon them and endeavors to drive them back again, but the animals force their way into the house to the schoolroom, where the kiddies greet them fondly. The horse dealer demands bis money back from the gentleman, who is glad to give way, especially as one of the horses watches bim closely and threateningly. Length, 500 feet.

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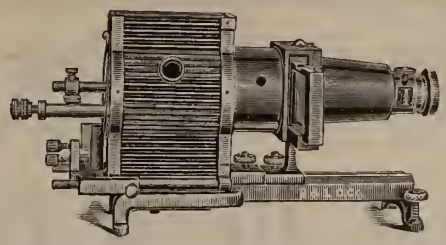

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Everyone of our rental branches, addresses as below, is in a position to furnish the subjects used at the Auditorium, which are out of our regular stock, although selected with great care by Mr. Henry Lee: with the exception of those subjects made for Mr. Lee personally during his travels.

The vast stock which "Kosmik Films Service" has to offer makes it a simple matter to select 5500 feet weekly of the choicest scenic, industrial, comedy and dramatic films.

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It is the film rental service furnished by the Kleine Optical Co. at New York, Chicago, Denver, Des Moines, San Antonio, St. Louis, Seattle, Indianapolis, Birmingham, Boston, Montreal, Winnipeg, St. John—the product of the best European film manufacturers together with the films made by the Biograph Co. of New York.

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Stories of rape, seduction, illegitimate children, infidelity, indecencies and obscenity are barred—none to be found in Kosmik Films.

Read what Mr. Lee has to say about Kosmik Films:

Auditorium Theater, June 2, 1908.

GEORGE KLEINE, ESQ., Kleine Optical Company, Chicago, Ill.:

Dear Sir—I want to thank you for the sympathetic help you have given me in the preparation of the Mimic World at the Auditorium. The success achieved is in a very large measure due to you. I have girdled the globe many times, have seen the best development of film creation, and have taken many subjects myself.

The present condition of the field in America makes your position unique. No other firm could offer the wonderful subjects that you have given me, and I frankly admit that the success of my initial undertaking in the exploration of advanced motography is strictly due to you. Frankly, it would be impossible for me, or for any exhibitor, to give a great performance of this character without the Kleine Optical Company and what they can give you.

France and Italy are to-day the greatest creators and producers in the world, and you have the key of this product

You are at liberty to give any form of publicity to my letter, which is written in a spirit of gratitude.

Yonrs always,

HENRY LEE.

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Commercial Bldg.

ST. JOHN, N. B.
94 Prince William St., Stockton Building

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Vol. 2 JUNE 13 No. 24

Editorial.

Legitimate Competition.

Whatever is in the wind, our readers who may have the opportunity of seeing any one of our contemporaries will agree that there is no limit to the "hot air" which is being ventilated on the film question and no end of fool suggestions and bad advice being tendered by those who ought to know better or who have axes to grind.

The controlling factor in the future destiny of this industry of mushroom growth is the great and whimsical public. Exhibitor, renter and manufacturer alike would be wise to their own interests if they would turn a deaf ear to the rantings of agitators or the dictates of any one man whose policy may be solely based on selfish motives. The wiser plan would be for them to make a closer study of public opinion and steer their course accordingly. The most direct way in which this could be accomplished is for the manufacturer, the renter and the exhibitor to mingle more frequently with the audiences in motion picture theaters and listen to the sentiments expressed by the habitues of these shows. Very few do this. The average renter is content with running the subject in his exhibition room and the heads of several manufacturing concerns rarely see all the subjects produced by their house, much less mingling occasionally with the cattle whom they all like to milk, to see how the fodder is appreciated.

Next to the public is the exhibitor. He, more than the renter or the manufacturer, is in a position to throw light on the path ahead. If he has any brains he will be guided by public sentiment, and he should certainly have a say as to what subjects he desires for his clientele, but the advice to select his service from both sides of the fence is as unwholesome as the source from which it emanated. It is well that there are two competing elements in the field. It simplifies the question of providing separate programs to theaters which are in close proximity to each other and it gives the manager the opportunity of making a distinct change if he is subjected to treatment which is injurious to his business, as in the case of a correspondent in our issue of May 9th.

Another good reason why the present situation is to be preferred is that the competition between the two factions will tend to the production of subjects that are better in quality and tone. To suppress competition would remove all incentive to raise or even keep up to the standard. To attempt to crush out competition by selling at cost or at ruinous prices is the method of the trusts and has been adopted with more or less success in several lines of industry, but the conditions existing in the film manufacturing field are not amenable to such methods. A prominent factor among the independent manufacturers remarked that if his opponents were to give away their products it would not influence him to lower his prices and would not affect the demand for his output.

Legitimate competition is good for all lines of business. Judging from the letters which we received from members of the Film Service Association, and which we published in last week's issue and in this, they are not afraid of or averse to the competition of the Independents. Judging from the hit made by a prominent Independent factor, advertised in last week's papers, the Independents are equally satisfied with the position they hold. As a matter of fact, both are too firmly established to be obliterated one by the other. Instead of fighting to monopolize all that may remain after the carnage, why not agree upon a course which will promote and ensure greater success for all concerned?

Failures of Nickelodeons.

Each week brings to light a list of moving picture places that have passed into the hands of the sheriff. The moving picture business is no more impregnable to such conditions than any other line. Poor locations, bad management and a score or more of other contingencies develop in the picture line with the same frequency that they do in commercial business. In many cases failures are due to a bad start. Too many people imagine that all they need is sufficient money to fit up a place and pay the first week's expenses. They count upon the receipts to do the rest. The men who win out on this policy are few. Many managers have run a new place at a loss for weeks, but their capital has eventually placed them at the goal.

The "talking pictures" are meeting with a large share of newspaper praise, and it must also be said that they have caught the public fancy. In the People's Theater in this city, where the chronophone has lately been installed, the applause at the end of the numbers show how they are appreciated.

This world that we live in is peculiarly constituted. The rich, the poor, the honest, dishonest, energetic, slothful, the miser and philanthropist, all breathe the same atmosphere. They walk side by side; they rank elbow to elbow. True, they do not intentionally associate, but "they are always with us." Thus it is in the journalistic field. We meet strange bedfellows—good fellows to a sense, but strange, nevertheless. We find fellows that have a combative, restless nature, for instance. Fellows who have no particular object in life. They reach out with no particular aim. They muddle things. The most pitiable object of all is the one who will betray personal confidence. In organized labor a "squealer" is the most despised being, and the "squealer" who "squeals" for immunity or sympathy is worse than the involuntary one.

N. B.—Our readers will please note that this is not published as a loose-leaf supplement, but is embodied in the paper.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER XII.—Continued.

Rewinding.

This is a subject of more importance than perhaps any other one thing in all these articles, since there is more actual damage done to films in rewinding than from all other causes put together. It is a matter of surprise how few managers, film men and operators understand that nine-tenths of the "rain marks" in films are caused in rewinding; but it is the fact, nevertheless. There is always more or less dust in the air, and some of it naturally adheres to the film, especially if it be oily, the adherence being probably aided by the static electricity generated by the friction of the celluloid as it passes through the machine. Now, when you partially rewind loosely and then "pull down," *i. e.*, revolve the reel while holding the film stationary to tighten the roll, these grains of dust act as so many miniature plows on the emulsion, resulting in the familiar rain marks, which are really fine scratches in the emulsion. Common sense ought to tell you that this is true, and common sense also will tell you that you are committing an outrage on a film every time you "pull down" the roll. Usually this pulling down is necessary simply because you are too lazy to do your rewinding right, though this, of course, does not apply where one is not given time to do it properly, as is too frequently the case.

Rewinding should be done as follows: Grasp the *edges* of the film between the thumb and finger with pressure enough to cup it slightly so that the film will be rolled tightly without pulling down, also that you may by sense of touch detect any loose patches or breaks in the track, and rewind slowly. The film should *always* be held by its edges in rewinding—never flatwise, since by holding it flat between the thumb and fingers you may injure the emulsion with perspiration and will be certain to injure it by scratching. The pressure of the fingers holding the film flatwise in time produces a multitude of very fine scratches in the emulsion, thus rendering the film dull. *Never, never, never* rewind at high speed out of a film box, as a snarl may come at any instant, and more than likely there will be a torn film, necessitating the loss of from one to a dozen pictures, thus injuring the film permanently. This means, if it be a rented film, that every operator and manager who runs it afterwards, and they may number hundreds, must suffer for your ignorance, laziness or carelessness. It takes longer to do your rewinding right, true, but it also takes longer to wash your clothing than it would to burn them; but you would raise thunder with your better half if she burned a few of your shirts to save labor. When you have finished reading the above, read it over again, and if you have in the past been guilty, just let it soak in, my boy, and sin no more. Pulling down is where the rain marks come from—that and holding the film flatwise between the fingers when rewinding. Paste that fact in your hat and remember it. Do your work right, and don't be a "would-be."

Several communications are unavoidably held over until next week, and also an announcement that will be of the greatest interest to the entire trade. What we refer to will give an impetus to the business and remove many existing drawbacks, and also upset some well-established ideas as to what is and what is not possible.

Opinions on the Rental Schedule

(Continued).

Gentlemen:

We are in receipt of your letter of May 25, and in reply to your inquiry beg to say that the article on this question that appears in the Moving Picture World of May 23 practically expresses our opinion.

At the present time we have only competition from independent exchanges (in the matter of rental prices), and we make a bid for business on the strength of service. We have some competition, of course, from exchange members, and our bid for business in that case also is always based on service. This we consider honest competition and are willing to take our chances against it. If the schedule is abolished, we would have not alone to compete with independent concerns on prices, but with our own members, and then we can see nothing but chaos, and the general demoralization of the business. For the present, therefore, until we find that it is absolutely necessary to abolish the schedule, we are in favor of upholding it. Yours truly, A. A.

Gentlemen:

In answer to yours of 26th inst. regarding rental schedule, we, from what we can learn, are not in the same zone as the people advocating cheaper rental rates. Here the houses are mostly 10 cents admission, good substantial places, and run almost without thought of the rental rate. We personally very seldom touch the minimum rate, and would not under any circumstances, if there was no schedule, rent for less than we are now doing, and could not imagine any firm expecting to make anything out of the business doing so. Such stuff as the independents are shipping into our city is very poor in quality, and no house will touch it at any price. Yours very truly, B. B.

Dear Sirs:

We have your favor of the 26th ult., and in reply to same will say we have always believed in making our own prices, and some time ago we wrote the secretary of the Film Service Association when they sent out bulletins asking the opinion from different renters on this same question, and we told them that we favored the abolishing of the schedule, and make our own prices. Before the schedule price was made we got better prices for new films than we do now, and the schedule knocked us out of renting old films on account of the prices. Yours very truly, C. C.

WOLF! WOLF! WOLF!

There was once a boy who liked to frighten the other children in the neighborhood, and when they were playing in the forest he would suddenly cry out: "Wolf! wolf!" and cause them to shriek with fear, only to be laughed at. So often did the men from the fields rush to the rescue of the children when this bad boy cried "wolf," that they got tired, and when one day the wolf did actually come, they left this boy to his fate, believing that he was fooling them as usual.

The Moving Picture World was not crying wolf when a few weeks ago it chronicled the fact that the Hitland Slide Company (Helf & Hager) were filling in their old broken sets of slides and selling them to the detriment of the trade for $3.00 per set. There was nothing wrong or out of the way in Helf & Hager doing this. They were strictly within their legal rights to sell their slides for whatever price they wished, and we were strictly within our legal rights to criticise the ruinous cut in the price of slides.

But the worst effect of the whole proceeding was the action of the film renters, who bought their slides, representing to other slide makers that leading manufacturers of slides had cut the prices of slides to $3.00 per set, and that unless they did the same thing they would withdraw their patronage. Their attempt to make it appear that the cut was a permanent one was unscrupulous to a degree. While they did not say so in so many words, they inferred that they could buy brand new slides from the best manufacturers for $3.00 per set, get free music with them, and that this arrangement was to be continued. Then, when their bluff was called, they denied that they had patronized the cheap slide market, or that they had tried to use bargain-counter prices to depress the price of new slides from other makers.

Now, Helf & Hager come out with an advertisement in a contemporary which confirms the articles which we published, and refutes the assertions of those film renters who

denied that they were purchasing sets of slides at bargain prices.

They likewise admit that the slides sold for the ruinous cut-price were from the studios of DeWitt C. Wheeler, Scott & Van Altena, The Van Allin Company, Moore-Bond Company, and other leading makers. While the above slide makers cannot deny the right of Helf & Hager to sell their slides for $3.00 per set, they will be no doubt greatly edified to know that perfect sets of their slides have been sold by this firm for several dollars per set cheaper than they will sell them to the consumer, or, in fine, that Helf & Hager is cutting under them in price on their own make of slides to their own customers. They have no doubt been wondering what had become of the orders from the firms who had ben buying from Helf & Hager. Now they know and they will readily agree that these people were or would be the silliest simpletons to pay them five dollars for something they could get for three dollars from Helf & Hager. They will likewise no doubt be greatly pleased to find that Helf & Hager have been using their make of slides to wean their legitimate trade away from them.

It is not our intention or desire to do Helf & Hager any wrong, injustice, or impute any ulterior motives to them. We reiterate that they were acting entirely within their rights, and again we reiterate that we are acting entirely within our rights to criticise any transaction that destroys legitimate trade. Had not the firms who patronized Helf & Hager's bargain counter used their prices as a big stick over the heads of other slide makers to compel them, under threat of loss of patronage, to sell their goods for less than they could be made for, probably nothing would have ever been said about Helf & Hager's clearing sale.

And now we wish to ask Helf & Hager one question. We know that Mr. Alfred Simpson illustrated their song, "I'm Tying the Leaves So They Won't Come Down," for them, and we wish to know who made the slides for this song which they put out with a plain mat on? Mr. Simpson uses a special mat, and we know that none of the pictures made by him were "woozy," but many of the slides put out for this song with the plain mats on were badly blurred and very poorly colored. To a person who knows slides these looked like contact copies. Were they? and if so, "who did the copying?"

Helf & Hager also announce that they have not gone out of the slide business, only temporarily suspended manufacturing, and that a new company is soon to be incorporated for $10,000. We wish them all the good fortune that may come to them in getting rid of the old slides in their establishment, and we understand from their advertisement that they are still trying to get rid of them; but we likewise call the attention of every slide maker in the country to the fact that they need, far worse than the film dealers, an association which will fix an iron-clad schedule of prices, or they will in another year be compelled to further reduce the price of slides which is now so low that there is very little profit in the business.

DETAIL.—IT IS THE LITTLE THINGS WHICH COUNT.

By Hans Leigh.

Sir Henry Irving was not the greatest actor who ever lived. Many people were of the opinion that he wasn't much of an actor at all.

But somebody admitted that he had a genius for "detail," and a good many people believe to-day that this genius for detail was the chief basis of Irving's success.

In the drama of the twentieth century "detail" has become a fetish. The actor or dramatist who neglects "detail" courts failure.

Now, the moving picture, as compared with the drama, suffers under a good many handicaps, but in the matter of detail both are on an even footing. Therefore, it behooves the makers of moving pictures to study detail, to plan it up for everything it is worth.

By detail, I mean the small things which go to make a picture perfect—perfection of scenery, perfection of stage accessories, perfection of costume, and perfection of "movement."

Only a day or two ago I saw a fine production from the Biograph, entitled "The King's Messenger." In this picture, after the climax is reached, the hero bids farewell to the heroine, leaps on his horse and rides furiously away. Two scenes follow in which the hero is seen riding at top speed, and as the third scene opens, the hero dashes into the King's presence chamber where he finds—the heroine calmly waiting for him.

"Hello," exclaims the spectator, "did she get there in an air-ship?"

This little forgetfulness of detail obliges the manager to explain to his audience by word of mouth that when hero and heroine parted the lady returned to the court, while the hero rode on to the army and returned to court a month or two later. A title "A Month Later," would have helped, but a picture showing the hero delivering his dispatch to the general of the army would have been better. This is an imperfection in "movement."

Then there are imperfections in action. A little while ago I saw a picture, entitled "Away Down East," which was so deficient in this respect that I hadn't the faintest idea of what it was all about. It was absolutely unintelligible.

It would be easy to multiply instances of improper costuming, improper stage setting, and the use of improper accessories, but I have now in mind a picture which possesses nearly every fault which I have suggested.

This is a "Mesalliance," which the makers mis-spell "misalliance."

The hero is a nobleman and an army officer. When he marries the heroine he is in full-dress from the crown of his head to the skirt of his tunic. There is nothing lacking of gold lace and feathers.

But his trousers—alack the day! Perhaps they split when he was lacing his boots; or they didn't come home from the tailor's.

The audience is left to guess what became of the baron's "other" trousers, but something dreadful must have happened to them, for the poor fellow was compelled to wear an old pair of gray tweeds, which he kept for spading the garden, and which had belonged to his deceased uncle. Of course, I may be mistaken in this, but I cannot guess any other reason why a real baron should wear such a wrinkled, ill-fitting, knee-bagged pair of pants at his own wedding.

Two years elapse, in which time the baron and his wife have produced a fine four-year-old child, which is saying a good deal for the climate of Denmark, where the scene of this drama is laid.

But although the baron has been more than successful in the parental line, he has apparently been unable to accumulate a new pair of pants. The old gray tweeds are still doing duty in connection with the feathers and gold lace which ornament the baron's superstructure. The two years have not changed a wrinkle or evolved a patch. The baron's wife is living in the seventh heaven of bliss. Not even his pants have been sufficient to cloud the horizon of their happiness. True love, indeed!

But alas, the demon "Trouble" is at hand. One day the baron receives "orders" to go to the Danish West Indies. In real life the baron would at least have been given time to pack his trunk, but these orders are different. The baron has time to press only one kiss on his dear one's brow. Then he rushes across the ocean, with nothing but his dear old pants to remind him of the loved ones at home.

Arrived in the Danish West Indies, the baron finds that the Boers are up in arms (sic). One day he is strolling along a country road in intimate friendly companionship with two or three private soldiers, when the party is set upon by Boers and the baron is killed.

In due time a brother officer brings the sad news to the baron's family, and the poor, poor baroness is turned out to starve by her mother-in-law, who never liked her. The audience is left to suppose that the baron was a penniless baron, entirely dependent on his mother for a living, and that somehow there wasn't even a pension for the poor young baroness to live on. So she is forced to take in sewing to support their phenomenal child.

But, as the dime novels used to say, "Our hero was not dead." He was only slightly stunned, and before the Boers were out of sight he was able to get up and stagger away.

Now, did he go back to his regiment and report himself, as the regulations require? Oh, no. If he had done this, as the eighteenth century romancers used to say, "this drama would never have been written," and more's the pity.

Had the army marched on, and was he left to be nursed back to life by friendly Boers?

No; he got back to his regiment all right, but he never reported himself. He deserted; sneaked out of the country; got over to the American coast in a small boat, and then took ship to dear old Denmark.

"How do you know that?" asks somebody. "The picture doesn't say so."

The picture doesn't say anything about it, but I know it is true because when the baron rushed in just in time to save his wife from starvation, he had on his dear old gray tweed pants.

Now, when the baron was shot down by Boers, he wore a service uniform of white duck. It follows, therefore, that he must have crept quietly back to his quarters, abstracted his dear old gray pants and the rest of his wedding outfit, discarded his service uniform, and sneaked out of the country without the military authorities knowing anything about it, otherwise, of course, the report of his death would have been contradicted.

Just what punishment the baron got for deserting is left to the imagination of the audience. It may have been death, or perhaps only imprisonment. But a deserter who comes home in full-dress uniform certainly deserves what he gets.

But whatever finally may have been visited on the baron, it was as nothing compared to the punishment which should be visited on the maker of such a rubbishy picture.

It is pictures such as these which bring discredit on the theatorium. The public deserves something better. The people of the twentieth century are not fools, and it requires but little intelligence to see the absurdities of a picture like this.

Film makers must remember that it is the little things that count, and it is an error of judgment to spoil the effect of an entire drama to save the price of a pair of pants.

THE MOTION PICTURE OF THE FUTURE.

By Wm. M. Hamilton, President Philadelphia Association of Exhibitors.

In my last article I claimed that in five years we would look back with wonder at the strides this business has taken. The present article will be devoted to the picture which will show the writer's idea of what we may look for in that direction. It may be a bold assertion, but when we have the coming pictures in our possession we will regard the picture of to-day as the merest experiment. This picture will be made on a non-inflammable film which is now an assured fact, and is certainly the greatest stride that could be made to protect life and property. At the same time it can be used as a powerful lever to place this much abused (by the press) business on at least a level with any other. But the picture that goes on the film is the most important part, as far as artistic merit goes. Every one knows that the picture of to-day is what we term a flat picture, it has the same effect on a person as if they shut one eye to look at a natural scene. The reason is that we see only one part of that which we are looking at, while the effect of binocular vision is to see two parts of an object at once, a different part with each eye, and when these two objects are dissolved into one in the brain, we then get this idea of solidity and distance. Every one knows what a stereoscope is and how the picture stands out. You are looking at two, but in looking through the stereoscope you think you only see one. If you examine both pictures, you will see that each is a little different from the other. I submit a clipping of recent date from the French paper, L'Illustration, which speaks for itself:

> According to L'Illustration, of Paris, an epoch making discovery in photography has been communicated to the French Academy of Science by Prof. Lippmann, of Paris, whose reputation as an optical expert is well known.
>
> Prof. Lippmann has submitted to the Academy the first specimens of pictures taken by a new photographic apparatus which reproduces the relief impression of an ordinary photograph when seen through a stereoscope, only more distinct in outline. Moreover, the perspective on the photographic plate changes according to the angle of vision under which it is viewed, a thing which has until now never been accomplished.
>
> The eye thus sees a photographed landscape literally true to nature. The method by which this result is achieved is said to be of the simplest.

It can be readily seen that we will get the same effect on the film as we now get in the stereoscope. This, combined with the production of natural colors, will be the acme of the motion picture business. This may seem like too good a promise, but when we stop to think that all the great things we have to-day were made piece by piece, one man perfects one part while another would perfect another, and so on until finally some practical man would bring the different discoveries together and astonish the world. The non-inflammable film is here. Color photography is here. The method of giving the appearance of solidity to distance is here. Sciene has done her share. Now, who is the man with the means at his command to marshal all three into one and give us the motion picture of the future?

Trade Notes

St. Joseph, Mo.—Geo. W. Bell & Sons have installed a moving picture show at Krug Park.

Justice Kelly, sitting in the Supreme Court, Brooklyn, has decided that moving picture shows must not be conducted in tenement houses.

Hoboken, N. J.—According to a decision of the Board of Council, motion picture shows will be assessed a yearly license fee of $100.

Evansville, Ind.—Motion pictures, with mechanical talking accompaniment, is to be the attraction at the Majestic Theater, which has been leased by Edward Raymond.

Toluca, Ill., June 5.—The Toluca Theater, Roberts & Pasina, managers, has just been opened. Pictures and songs. Admission, 5c.

Crawfordsville, Ind., June 1.—The Majestic Theater has been leased by Wayne Ash for the Summer months. He will run only motion pictures and illustrated songs.

The Grand Opera House, Indianapolis, Ind., is employing graduates from a local dramatic school to do the talking behind the screen, in conjunction with the pictures. This is a step in the right direction.

Springfield, O.—The Fairbanks Theater, under the management of Lee M. Boda, has opened with pictures and songs. The pictures are further enhanced by talking parts behind the screen performed by members of the Valentine Stock Company.

Indianapolis, Ind., June 1.—The city building inspector has notified all the nickel theaters that they must cut out vaudeville and confine themselves strictly to pictures, or else take out theatrical licenses and conform to the theater construction ordinance.

Grand Rapids, Mich.—Mr. A. J. Gilligham's new Vaudette Theater on Monroe street is said to be one of the most tastefully decorated and best equipped 5-cent theater in the State. Several features are worthy of mention—the excellent ventilation, a lecturer who explains the pictures, and a singer who really can sing.

Columbus, Ga., June 3.—The Broadway Theater (formerly the Gay), on Twelfth street, has been opened under the management of T. E. Coffield, with moving pictures and illustrated songs exclusively. The house has been renovated and the latest comfort-giving devices installed, and at 5 cents admission is drawing large crowds.

Norfolk, Va., June 4.—A permit has been issued by Building Inspector Holland for the erection of an $8,000 theater at the corner of Granby and Washington streets. This theater will be open by the 15th of July and possibly sooner. It will be managed by E. St. John Howard, of Newport News, and will be known as the Royal Theater. The company which is backing the new enterprise was financed in Newport News principally.

Galveston, Tex., June 4.—Mr. W. J. Nichols, who is going to open the Crystal moving picture show where the Colonial Vaudeville used to be, has made arrangements to have Mr. G. K. Jorgensen, formerly owner of the Theatorium, who is now living in Little Rock, Ark., come to this city and superintend the installing of the new show. Mr. Jorgensen installed the first picture show in Houston, which was known as the Electric Theater; also the first to introduce moving pictures in Galveston. Owing to the fact that he has been in the show business for some time and has always been successful in all its branches is a good guarantee that the Crytal is going to be up to date in every respect.

POLITICAL SUBJECTS DESIRED.

A correspondent of the "St. Louis Post-Dispatch" says: "I should like to ask through your columns why the moving picture show companies do not make arrangements for a reproduction of the proceedings of the Republican and Democratic national conventions that are to be held soon? It would be very interesting and instructive, and millions who are unable to go to the convention halls would like very much to see it. And other notable gatherings should be reproduced."

"MACBETH" PRUNED IN CHICAGO.

Lieut. Joel A. Smith, of the squad of police recently detailed by Chief Shippy, of Chicago, to censor films, has ruled against the realistic acting in the "Macbeth" production. The scenes showing the duel between Macbeth and McDuff, the stabbing of King Duncan and the brandishing of the bloody dagger, were ordered to be cut out. Lieut. Smith said:

"I am not taking issue with Shakespeare. As a writer he was far from reproach. But he never looked into the distance and saw that his plots were going to be interpreted for the 5-cent theater.

"Shakespeare has a way of making gory things endurable, because there is so much of art and finish. But you can't reproduce that. The moving picture people get a bunch of Broadway loafers in New York to go through the motions and interpret Shakespeare, and when it gets on the canvas it's worse than the bloodiest melodrama ever.

"The stabbing scene in the play is not predominant. But in the picture show it is the feature. In the play the stabbing is forgotten in the other exciting and artful and artistic creations that divert the imagination. On the canvas you see the dagger enter and come out and see the blood flow and see the wound that's left.

"Shakespeare is art, but it's not adapted altogether for the 5-cent style of art.

"'Romeo and Juliet,' on the other hand, is different. There are violence and suicide and duelling there, too. But the manager knows that the love element, not the fight element, predominates, and he knows that when anyone pays 5 cents to see 'Romeo and Juliet' he pays to see love. When he pays 5 cents to see 'Macbeth' he pays to see a fight. So love is the feature of the 'Romeo and Juliet' films, and love is fit for children to see, if kept within reason."

NICKELODEONS AND LITTLE BOYS.

The editor of the St. Louis "Globe-Democrat" takes a sensible view of the agitation against admitting children:

"Nickelodeons are so interesting and alluring that they are making all the little boys wicked, and how, do you suppose? Why, the little boys are so fond of going to see the pictures that they commit petty thefts, so it is said, to get the money to gratify their taste for the romantic and exciting scenes which are displayed in moving pictures. It is too bad that the pictures are so attractive—a pleasingness that we ourselves will confess to—that it leads youth into crime; but as we could never see our way clear to abolishing ice cream and chocolate caramels because some boys might wrongfully get the money to indulge their appetites, we cannot see clearly how the nickelodeons are to be held responsible for this reported wave of crime; nor can we do away with merry-go-rounds for the same reason, or tops, or baseballs, or marbles, or other objects beloved of the juvenile heart. So long as the pictures in the nickelodeons are good, are entirely unobjectionable in their character, as most of them are in the better places, and highly instructive in many instances, we cannot feel that they are the millstone around the neck of the little boys. Of course, the nickelodeons might make the pictures so poor and flat and uninteresting that the children would not want to see them—or the grown people, either—but we don't discover any good reason why they should."

The Somerset (N. J.) "Record" also voices the following:

"In almost every city in New Jersey there are moving picture establishments in which the exhibits are clean, instructive and amusing. We know of many cases of parents who are glad to give their boys of 12 or 14 years of age the price of admission in order to be sure that they are away from mischief or not roaming the streets during afternoons that these parents cannot guard them. From such shows the children obtain nothing but amusement or instruction, and to class the proprietors of them as violators of the law is about on a par with many of the other nonsensical ideas that have emanated from Essex County."

NEW COMPANIES.

Majestic Amusement Company, Los Angeles, Cal. Capital stock, $25,000; amount subscribed, $300. Directors: E. W. Willey, of Long Beach; H. H. Mears, of Los Angeles, and Louis W. Myers, of Los Angeles.

Garden Theater Company (Inc.),, Norfolk, Va. C. Nash Reid, president; R. E. Jordan, secretary and treasurer; J. H. Johnston, vice-president; all of Norfolk. Capital stock, $5,000 to $10,000. Objects and purposes: Moving picture shows.

SOMETHING FOR NOTHING.

The managers of the moving picture shows in the big theaters have become so thoroughly imbued with the idea that they should get everything they want in the way of slides for nothing, that they are the most parsimonious lot ever known when it is necessary to buy something. Most of them make a cheap show of themselves when they throw an announcement on the screen. Instead of buying a beautifully painted photographic slide, they use plain glass coated over with opaque, with the message scratched through, which to a person who desires to see a perfect show causes a thrill of disgust. These managers think because some music publisher has furnished them a few sets of song slides free they should get announcement slides free also. The meanest looking announcement slides, poorly written and almost illegible, are used at the Grand Opera House.

MASSACHUSETTS LEGISLATION IMPOSES MORE HARDSHIPS ON MOVING PICTURE THEATERS.

The moving picture bill introduced in the House of Representatives by Representative Fay, of Boston, has become a law, the bill having received the signature of Acting Governor Draper. By this bill the hundreds of moving picture shows in the State are hit hard, the bill specifically stating that there must be at least five minutes of light at the end of twenty minutes of pictures. This means that the hall must be fully lighted at the end of the stated period, but by an amendment proprietors have the right to put on vaudeville, if they so desire, during the required "rest." There is little doubt but that many will avail themselves of this opportunity, as an intermission at the end of every twenty minutes would be very displeasing to the audience and in the end would probably affect the patronage of the house. The programs will probably undergo an extensive change. The argument for the bill was that the continuous display of moving pictures seriously injures the eyes, and it had the endorsement of many Boston physicians.

The bills as approved have been entered on the statutes as Chapters 565 and 566, as follows:

Chapter 565, entitled "An act, relative to the use of moving picture machines," is enacted as follows:

Section 1. No person, firm, corporation or association of persons shall operate or cause to be operated, and no manager, owner or proprietor of a hall, theater, or other place of amusement shall permit to be used or operated, in any hall, theater, or other place of amusement, any machine or other device for the projection of pictures upon a screen or other substance for a period exceeding twenty minutes for each film, picture, or series of pictures. Every person, firm, corporation or association of persons operating or owning such machines shall, after each film, picture, or series of pictures, or at the expiration of said period of twenty minutes, furnish some other form of amusement or entertainment, for a period of not less than five minutes. But the provisions of this section shall apply only to moving picture machines, so-called, and shall not be construed to include machines or other devices for projecting pictures upon a screen or other substance, which pictures remain stationary thereon.

Sec. 2. Any person, firm, corporation or association of persons violating any provision of this act shall be subject to a fine of not less than fifty dollars or to imprisonment for not less than six months.

Sections 1 and 2 of Chapter 566 relative to the use of the cinematograph head, as follows:

No cinematograph, or similar apparatus involving the use of a combustible film more than ten inches in length, shall be kept or exhibited on the premises of a public building, place of public assemblage, or place used for entertainment, whether such premises are licensed or not licensed for entertainments, unless the district police have inspected and approved such cinematograph or other similar apparatus, and have placed thereon a numbered metal tag, nor until such precautions against fire as the district police may specify have been taken by the owner, user or exhibitor of such cinematograph or other similar apparatus. In addition, in the city of Boston the location of the cinematograph or other similar apparatus, and of any group or structure surrounding said apparatus, shall be approved by the building commissioner, who may order such additional precautions against fire as he may deem necessary.

Sec. 2. The district police are hereby empowered and directed to inspect any cinematograph or other similar apparatus involving the use of a combustible film more than ten inches in length which is used or kept on premises designated in Section 1, and to make such rules and regulations as they may deem necessary for the safe use of such apparatus.

The remainder of the act provides for the licensing of operators of the machine and the employment and registration of assistants. The act becomes operative in sixty days.

Film Service Association

All matters concerning the Association, requests for information, complaints, etc., should be referred at once to the

FILM SERVICE ASSOCIATION,
OFFICE OF THE SECRETARY,
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MOVING PICTURE EXHIBITORS' ASSOCIATION OF NEW YORK.

A meeting of the Moving Picture Association held at Murray Hill Lyceum, June 5, 1908.

The meeting was called to order by Mr. Donegan, secretary, at 11:30 A. M.

On motion of Fynes, Mr. Donegan was requested to preside in the absence of the president and vice-president. Mr. Donegan requested Mr. Gosdorfer to act as secretary.

Mr. Donegan spoke in detail concerning the activities of the special committee, of which Mr. Fynes is chairman. He touched on various matters for the benefit of the organization, which had been accomplished by the committee, including legal and legislative action. He quoted the endorsement of motion picture houses by important bodies, including the People's Institute and Women's Municipal League, who hail this form of entertainment and instruction as providing a National theater for the masses, something which has been urgently needed by the people at large for years.

Mr. Donegan and Mr. Fynes mentioned several bills that had been before the Legislature, and ordinances that had been before the Board of Aldermen, some favorable and some adverse to the interests of the members of the association, but all had failed of enactment, leaving the legal status of the business unchanged.

On motion unanimously passed, the special committee was empowered to draft a constitution and by-laws for the association, and to report same at the next meeting.

On motion calling for a statement of the finances of the association, Mr. Donegan reported in the absence of Mr. Driscoll, treasurer, that all the funds had been expended for the purposes of the association.

A general discussion advocating the upbuilding and strengthening of the association followed, several members making vigorous addresses which were received with favor.

Mr. Oehl moved that membership dues be fixed at two dollars a month for each motion picture house represented. Mr. Fynes seconded.

Mr. Warren offered an amendment that the amount be fixed at two dollars a month for each person, firm or corporation, regardless of the number of establishments operated by them.

On vote, Mr. Warren's amendment was lost.

Mr. Oehl's motion was put to a rising vote and was carried.

Mr. Donegan stated that the resignation of the president and first vice-president were upon the table, and asked the pleasure of the association. Mr. Simpson moved the acceptance of the resignation of the president. Mr. Markgraf seconded. The motion carried.

Mr. Oehl moved the acceptance of the resignation of the first vice-president. The motion carried.

A vote of thanks was tendered the retiring president and first vice-president for their energetic and able services to the association.

A general discussion of film renting affairs and conditions followed.

Mr. Fynes moved that the association meet hereafter twice each month—on the first and third Fridays of each month. The motion carried.

On motion, Mr. Donegan was requested to continue as president pro tempore, and Mr. Gosdorfer was requested to continue as secretary pro tempore.

Mr. Fynes moved an adjournment. Mr. Oehl seconded. The motion carried.

MILTON GOSDORFER,
Secretary pro tem.

Mr. Max Lewis, general manager of the Chicago Film Exchange, has just returned from a trip through the States. He has opened offices for his firm in Atlanta, Ga., Nashville, Tenn., Louisville, Ky., Salt Lake City, Utah, Denver, Col., Washington, D. C., and Omaha, Neb. Each and every one of these offices is equipped with a full stock of machines and all other supplies pertaining to the business. Mr. Lewis reports that business in all of the offices is very good, also that the customers doing business with all of the above mentioned offices are highly satisfied with the service being furnished them.

Pearce & Scheck, of 223 N. Calvert street, Baltimore, Md., the leading rental and supply house in that section of the country, have secured the contract for fitting up the magnificent new motion picture theater in that city of which we made mention last week. In a recent communication from this firm they speak very highly of the "Hallberg Electric Economizer," which will be installed in the new theater. They say that in a test with another current-saving device the "Economizer" proved itself 50 per cent. better.

CORRESPONDENCE.

SUGGESTIONS FROM AN EXHIBITOR.

Columbus, Miss., June 3, 1908.

Moving Picture World. Welcome advisor, to the portals of our domicile; the counsel whereof we digest, even to the flattering advertisements of the film renters, as per competency and determination to promise what they never intend to perform. Also we are attentive students of the film makers' flattering advanced data, regarding the drunken episides of "Bill, the Billposter, and Pete, the Paper Hanger," "Who Needed the Dough," etc., etc., of like ilk; bearing headline flourishes, on which we banked and billed the town. prior to proving the picture, and for which we winced under the criticisms of our patrons for having so played with their credulity.

While we make no pretense of being a prophet, the handwriting on the wall, evidently to the observer, is exempt from hieroglyphics regarding the maintenance of interest in the moving picture shows. Surely it is high time for film makers and film renters to realize Lincoln's adage of fractionally fooling the people for a while.

We are paying for our service the highest scale, six changes a week, and gladly commend about one-half as worthy of their calling, while the remnants are only tares, sapping the life of the worthies. From the exhibitors' view, and from whose focus the pulsations of life for both maker and renter of films depend, more sensible and educational demonstrations should obtain, both as regards subjects and actors.

The novelty days of animated pictures are past, and the people have settled down to an approval or disapproval regarding comic, historical or scientifically dramatic, manifestations, which, to merit their approval, must be susceptible of a minute (though brief) description as the pictures are projected, and too often our demonstrator merits sympthy while plying his contortions in an effort to convert the flimsy, drunken super effects into a worthy entertainment. In conclusion we will recount our observations regarding additional abuses to which picture shows are now yielding their prestige. One serious foundering effect is running two reels, repeating one shown the previous day, thus paralyzing the audience, should the repeated subject (which is often the case) be an eyesore. Following hard in the wake, is the free park shows, launched and maintained by the street railroad people for the enhancement of their coffers by traffic receipts, leaving the worthy film patron to close his doors, while the park maintains a debauching, butchering display, calculated to soon palsy the interest in moving pictures. In order to safeguard this, the grandest of amusement arts, renters should draw the line regarding free exhibitions. Otherwise the indications are evident that the exhibitors will not be the only sufferers. Respectfully,

THEATER VAUDETTE,

ANNOUNCEMENTS ON FILMS.

I would suggest to manufacturers of such films as show actual scenes (not magic, fake nor "dramatic" subjects) that the interest of the picture would be greatly enhanced to all intelligent spectators by making the "announcement" deserve its name; giving not only the mere title of the subject but some actual information about the scene or event pictured, its location at least.

The style of announcements now used, leaves the audience in the dark in more ways than one as to the who, what and where of the picture.

I remember with much pleasure the announcements that were used some years ago by the Biograph Company. Each announcement was a brief but interesting description of the picture to follow. In many cases the names of the actors or the date of the event were given. The effect was very pleasing.

Last Winter the writer saw a motion picture having on the film a mere title "The Great Derby," or the like. It was in fact a picture of the English Derby of 1907. How easily the words "English" and "Epsom Downs" and the name of the winner and his jockey could have been included, and how much more pleasing to the spectators.

Other announcements of the Biograph Company that seemed good to me were those giving the names of the persons who acted in some of the pictures.

The mere title of a picture is no doubt sufficient for a proportion of those who patronize the five and ten-cent houses; but it should be considered that moving pictures are also exhibited to the most intelligent people as well as to the other kind.

K. M. IMBODEN.

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"NONPAREIL" SONG SLIDES
By HENRY B. INGRAM, 42 W. 28th St. New York

Where the Catskills Lift Their Summits to the Sun.
Money Won't Make Everybody Happy.
Mollie, Come Jump on the Trolley.
Among the Valleys of New England.
Anchored.
Love's Old Sweet Song.
I'm Longing for My Old Green Mountain Home.
Lenore.
On Bunker Hill, Where Warren Fell.
On the Banks of the Wabash.
The Holy City.
The Little Old Red Schoolhouse on the Hill.
There Stands a Flag, Let Them Touch It if They Dare.
The Old New England Homestead in the Dell.
When the Autumn Leaves Are Falling.
Memories.
Where the Tall Palmettos Grow.
In Old Illinois.
Where Poverty's Tears Ebb and Flow.
Sweetheart Days.
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I BUY AND SELL SLIDES. ALL SLIDES $5.00 PER SET

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That increases the Box Office receipts. Letters from our patrons will convince you that we give the best service at the minimum price. Write for our New Catalog and Film Prices to-day.

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VAN ALLIN CO.'S
"SENSATION"
Song Slides
$5.00 PER SET
Recognized everywhere as the highest standard
Unequalled for brilliancy and stereoscopic effect
GET OUR LATEST LIST
We Illustrate ONLY the best songs
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1343 Broadway - - - - New York

A MANAGER SPEAKS HIS MIND.

Philadelphia, Pa., June 5, 1908.

Editor Moving Picture World.

Dear Sir:—What a surprising amount of "bluff" and "wind" is published in a certain weekly paper which claims to be the "index" of the trade, and that has the unprecedented nerve to print at its heading "an independent weekly publication," etc. It appears to me that its "editor" is barking very loud, for the members of the Film Service Association, who (we pity them) are shaking in their pantaloons at their losses since knuckling down to the manufacturers. It seems the "editor" of that paper would be delighted in seeing the independent film renters "pack up and git."

Why should the "editor" bark so loud regarding whether the association renters should rent their films out at a cut-rate for films that are thirty days old or more? Why should he advocate and sigh at the losses of these "high priced" renters, when the poor parlor manager should have some consideration? Why, bless Mr. "Editor's" poor aching heart, if he should come to Philadelphia, we will be pleased to escort him to different members of the Film Service Association who rent, and always did rent, films at much lower prices than the independent renters do.

I do not understand how that poor "editor" sleeps o' nights—his useless brain is overtaxed devising ways and means of how to uphold the exorbitant prices of the Film Service Association members. How they should dump their junk and rot on the poor manager, and get his money. Why, if that "editor" tries very hard, he can find these members renting out their rot at low prices, its easy. Mr. "Editor," cut out that title "independent weekly," etc., and put in its place "The advocator of high-priced films," and you will come nearer to it.

Let me tell you, Mr. Manufacturer's agent, we independent fellows are here to stay, regardless of your bluffs. It is your duty to assist and help the struggling managers, not to bleed them, and if you wish to retain friends, moderate your one-sided views. Let the managers of parlors live, the renters need them and so must you, so call off your bluff and get down to facts or you will lose your good friends.

A READER.

Rochester, N. Y., June 1.

Mr. Fred'k Schneider is entertaining large audiences at the Knickerbocker Theater with his talking pictures.

From behind the sheet Mr. Schneider injects bits of comedy into the pictures, which bring forth shouts of laughter.

His advertisement appears elsewhere in this number.

SONG SLIDES
ONLY THE BEST SONGS ILLUSTRATED SEND FOR LIST

La Pine
32 So. HOYNE AVE.
CHICAGO, ILL.

H. J. HARWOOD
220 Devonshire Street, Boston
Seats of all kinds of the best values for theatres and halls, made for sloping or level floors : WRITE YOUR WANTS

FILM SERVICE ASSOCIATION MEMBERS.

All those having seen me make payment of $100.00 in cash as part of initiation fee during convention at Chicago, will confer a favor by communicating with the undersigned.

THE BAILEY FILM SERVICE,
C. F. BAILEY, President, Birmingham, Ala.

MORE THAN ENOUGH NAUSEATES.

Philadelphia, May 7, 1908.

There is one section of Philadelphia that for a distance of seven blocks there is an average of two motion picture theaters to the block. This is in the Kensington District. We now hear that Lubin, in looking for other fields to conquer, has placed his eye on this neighborhood, and has bought out Hallahan's big shoe store at the corner of Front and Dauphin streets, and will plant a big place there. Verily the way of the little exhibitor is hard.

EXHIBITOR.

COERCION.

New York, June 10, 1908.

Editor Moving Picture World:

Dear Sir—There seems to be a movement afoot to down the Independents through the Film Service Association, by giving much cheaper film rates in the Summer and better films, so taking all the people away from the Independents, and then, in September, raising the prices so as to make the price prohibitive for most exhibitors, and so putting the exhibitors and the Independents out of business.

Hoping you will give this letter a favorable hearing in your worthy paper, I remain, Yours respectfully,

A SUBSCRIBER.

MOVING PICTURE SHOWS USING COPIED LANTERN SLIDES.

Chicago, Ill., June 3, 1908.

Editor Moving Picture World:

There is one evil that the public are beginning to resent in moving picture shows, and that is the use of the trash that results from copying colored lantern slides. The chief offender in this line is a Chicago concern, and their chief sin is the copying and putting on the market of slides for sacred songs, which the managers of theaters, ignorant alike of what constitutes good or bad work, and not knowing an original from a copied slide, allow themselves to be victimized.

Last Winter these people flooded the country with a set of pictures for the "Holy City." The original negatives of these pictures belong to Caspar W. Briggs, of Callowhill street, Philadelphia, who is the oldest manufacturer of lantern slides in America. Mr. Briggs makes a specialty of the very best quality of lantern slides and has spent thousands of dollars in having photographically correct black and white paintings made of historical and Biblical subjects. He makes most of the slides on historical and Biblical subjects sold by McAllister, of New York; Thurston, Thompson & Handy, of Boston, and McIntosh, of Chicago, these being the leading lantern slide houses in America.

As the writer stated before, the pictures put out by this Chicago concern for the "Holy City" were copies of Briggs' colored pictures, and were, from a photographic and coloring standpoint, what the slangy operator calls "PUNK."

And now another Chicago house has put out a set of religious pictures for a song called "From the Garden to the Cross." Every picture in the set is a copy from a colored slide, made by contact, and the lot can be denominated as XXX PUNK. They are miserable as to quality, and the writer has not in his career as an operator seen stuff anywhere near half so bad. They are an insult to any intelligent audience, and to ask money for them is a fraud on the managers, and for them to ask the public to pay to see them is an imposition on the community. And the song which they represent is quite as bad as the slides. It is a hodge-podge of Scriptural quotations, a very bad imitation of the Holy City and something entirely out of place, either in a theater or church.

Now, the writer takes it upon himself to warn every film bureau, slide rental bureau and manager of moving picture theaters that every person who issues or uses copied slides will be exposed and held up to the vengeance of a defrauded public. The man who copies another maker's work is a fraud, and if he sell such work to people as originals he's a swindler and deserves to be punished. We shall make it a portion of the duty which we owe to the public to expose these frauds, and feed them on the stubborn facts of truthful and honest criticism. The man who is honest wins. Don't forget that.

OPERATOR.

When writing to advertisers please mention the Moving Picture World.

Film Review.

MIXED BABIES (Biograph).—Reversing the proverb, "Tis a wise parent that knows its own child," especially in a bargain day rush at a New York department store. The Joneses had not been blessed with a child of their own, and Mrs. Jones is attracted by an "ad" for the adoption of an eighteen-months-old baby, and the suggestion is heartily approved by Mr. Jones, hence the young one is fostered. A perambulator is procured, and Mrs. J., the happiest of happy women, starts off for the department store where there is a bargain sale of infants' wear. Now this store has introduced a new idea—that of a checking station for babies in baby carriages, and this is in charge of Percy Pembleton, formerly of the ribbon department, who was assigned to this position on account of his love for children, the dear boy. You may imagine that this being a bargain day in the infant wear department, there is a goodly number of dream disturbers in Percy's care. Besides Mrs. Jones, there came Mrs. Rastus Johnson, with her little Ebenezer; Mrs. Goldstein, Mrs. Fogarty, Mrs. Schultz, Mrs. Spiggeto, and a host of others. Each young and hopeful is checked and a claim check given to the mother. Nellie, the beautiful salesgirl, attracts the attention of Percy, and Bobby, the bundle-boy, seized the opportunity to switch the checks. As each fond mother comes out, she pushes away the perambulator her claim check calls for, perfectly oblivious and innocent of its infantile freight. When Mrs. Jones reaches home Mr. J. is seated in the library. One glance is enough. "Why, dear, how sunburned baby is!" Mrs. J. (hysterically)—"Sunburned? Good gracious, it's a coon." Sure enough, in the mix-up Mrs. Jones carried off Mrs. Johnson's pickaninny. Back to the store, arriving just in time to see Percy take it on the run followed by an army of irate mothers. He is finally caught and punished. Each mother secures and folds her own toodlums to her bosom. Length, 550 feet.

'OSTLER JOE (Biograph).—A fine pictorial rendering of this well-known poem, which teaches a good lesson in its contrast between the simple life and the temptations of a great city.

Great Northern Film Co. issues:

TWO GENTLEMEN.—A comical rendering of the experiences of two men who have imbibed too freely at their club.

A CHANCE SHOT.—Tells how a little boy in playing with a gun kills his father. A former suitor for the widow's hand again proposes and is accepted, but he insists on sending the boy away. The mother pines for her child and his father-in-law brings him back to his home.

WINTER TIME IN NORTHERN EUROPE.—A beautiful photographic rendering of nature in a romantic and interesting part of the world.

Pathe Freres issue:

TRACKED BY THE POLICE DOG.—In this film we see a policeman in his home having lunch with his wife, and apparently very happy. He must leave to go on duty, and taking his dog with him, departs. Soon after his departure his wife decides to visit her parents, and writes a note to him, telling him not to worry in case she is not home when he returns. She sends the note with the janitor, and as she is about to re-enter the house she discovers an old family friend coming along, and good-naturedly invites him to have a little lunch.

The hubby received the note, and when he is off duty he calls around to her mother's, and not finding her there, becomes suspicious. Returning home, he knocks at the door, and it is some time before he is admitted, for the reason that wife, knowing his jelousy, hides the friend in a cabinet. When the husband enters he accuses her of having some one in the house, but she denies the charges, and he proceeds to make a search. The dog is conscious that something is radically wrong, and joins in the search, and after a time leads his master to a cabinet where the man is imprisoned. Opening it, the husband becomes enraged and beats the man unmercifully, kicking him down stairs and all the way to the station. Arriving there he is making a charge against him for intruding upon his domestic happiness, when he recognizes in his rival his old friend, who, on explaining the nature of his visit, is forgiven, and so they embrace and leave in good humor. 328 feet.

MESSENGER'S MISTAKE.—We see an old, crippled man seated at his stand, where he receives articles from the public to be delivered by his messenger boys. A young woman, who has had a disagreement with her better half, comes along with her baby in her arms and turns the youngster over to the man, with a note to be delivered to her husband, in which she tells him of her intentions to desert him on the grounds of his extreme cruelty; also stating that he must care for the offspring. She hastily departs, and the stranger is caring for the babe, waiting for one of his boys to come and do the errand, when a tradesman comes up with a large dead rabbit to be delivered to a customer, with a note telling how to keep it fresh until the following day.

Soon the messenger is on the scene and ready for business, and the old man gives him the baby and rabbit, with instructions to leave them at their respective addresses. The lad starts off, and arriving at the first house, leaves the youngster with the cook, and mixing up the notes, he hands him the one with instructions about the rabbit. When the chef realizes the mistake, he pursues the boy, but fails to catch him. In the meantime the messenger reaches the other place, delivers the note to the heart-broken husband, and leaves the rabbit instead of the baby. The man, unable to understand the situation, decides to go after the lad; so he follows him back to the stand, where he meets the cook with his baby. They exchange bundles and are soon happily on their way again, while the careless lad is highly amused at the result of his mistake. 328 feet.

JOYOUS SURPRISE.—A very demure and beautiful young girl is seen seated in the drawing-room of a palace with her parents, who are trying to prevail upon her to marry a young nobleman, the son of a very wealthy count, and thereby inherit the large fortune which goes with the union. The maiden has never seen the young man in question, and feeling that she will never marry unless for love, spurns her father's entreaties, whose only motive in making the match is a mercenary one. The father is so infuriated that he bitterly denounces his daughter. She hurriedly leaves the room, accompanied by a girl friend, and strolls to a lonely spot on the road to give vent to her feelings. While there she is accosted by a noble looking young fellow, who happens by on horse-back, accompanied by a friend. The gay young man is not a bit backward about letting the demure maiden know that he is deeply in love with her, and she in return shows him that his attentions are not distasteful to her. He hurries away, after promising to meet her the next day, and she returns to the palace.

We next see her as she is lying asleep and dreaming that her lover is asking her father for her hand in marriage. She seems to take this dream as a good omen, for at the appointed time she is seen hastening forth to meet her admirer. They are strolling slowly down lovers' lane when he stops to pick a flower, and losing his footing, he plunges headlong into the ravine. He is soon rescued from his perilous position by his companion, who is walking close by.

In the meantime the father receives a letter from the old count, demanding the hand of the girl for his son. Returning home, she is informed that she must marry the man her father has chosen. She strongly protests, but to no avail.

Soon the young count himself arrives, determined to press his suit. When he is presented to the young girl, what is her astonishment and delight to find in the much despised nobleman none other than her lover. She is now quite willing to comply with her father's wishes, so all ends in happiness and joy. 606 feet.

THE RAGPICKER'S DAUGHTER.—A pretty flower girl, the daughter of a ragpicker, is seen going about selling her blossoms. Entering a cafe, she is accosted by a young nobleman, who, after buying a bouquet, presents her with his card, telling her to call at his home, when he will give her an order for flowers. The next day the innocent girl calls, and as they are walking through a lonely part of his estate the young man attempts to kiss her. Terrified, she strikes at him, and endeavors to make her escape. As she runs in the direction of her home she is followed by the scoundrel and two of his servants, who gag her and carry her back to his palace. She now fights like a tigress to escape; and infuriated at his failure to win her, he throws the poor girl into an empty room to keep her prisoner until she decides to yield to his entreaties.

There is no means of communication with the outer world in her prison, for the window is provided with iron shutters, and she abandons all hope of escape. Finally she secures a piece of paper, but having no other writing materials, opens a vein in her arms with a pin and writes a note in her own blood. She then pins it to her shawl, which she forces through the chinks in the shutters and it falls into the ragheap and is soon gathered up by one of the pickers. When they are sorting the rags they come upon the note and immediately all set out to rescue her. They break open the shutters and climb in just in time to save the girl from the clutches of the scoundrel, and in the battle that follows the latter is wounded and the girl is set free. She returns to her home with her father, after witnessing the young ruffian's trial and punishment in the hands of the law. 738 feet.

DRAMA IN THE TYROL.—A maiden is seen bidding her father good-bye as he starts out on a hunting trip. On her way back to her cottage she is met by her lover, a sturdy looking young man, and as they stroll together through the woods he declares his love for her in passionate terms. When they part she gives her promise to be always faithful, and we see him as he goes happily on his way up into the mountain. His thoughts are with his sweetheart; so he stops and writes her a note, telling her of his love, and saying that he will call and ask her father's consent for their marriage. We next see the happy maiden receiving the love missal, and as she is reading it her father returns and demands to see the note. On reading the contents he becomes infuriated at the young wooer's effrontery; so when he appears the father immediately orders him from the house. The young man, not to be turned from his purpose, determines to get rid of the father, thereby removing the only obstacle that stands in the way of their happiness.

We next see the old fellow going through the forest hunting, closely followed by his daughter's lover. The former, unaware that his footsteps are being dogged, tramps over hill and dale, and at last, coming to a high cliff, the old sportsman takes aim and shoots something in the valley below. He then takes a rope, and making it secure around a tree, starts to descend down the side of the mountain. The young man, taking advantage of the situation, cuts the rope and lets his victim fall into the valley below. He does not notice that the knife which has slipped from his hand falls with the body.

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Some hunters come upon the inanimate form, and, recognizing it, hasten to alarm the daughter. She is soon on the scene, and picking up the knife, at once realizes who the murderer is. They are seen carrying the body home, and immediately she sends for her lover, who, in his anxiety to claim her as his bride, loses no time in hastening to her side.

Upon entering her home he is confronted with the body, and is apparently horrified. When she shows him the knife and accuses him he is strong in his denial; but as he is bending over the form of the old man, apparently in deep grief, she slashes his throat, and he falls a corpse beside the man he killed. Thus the girl is avenged for the murder of her father. 623 feet.

MISADVENTURES OF A SHERIFF.—An old sheriff is seen in the parlor of his dwelling playing with his child and enjoying all the comforts of home, when a messenger arrives with a notice to go to a house and eject two tenants against whom a judgment has been issued. Ever faithful to his duty, he is seen kissing his wife and little one good-bye, and is soon on the highway, starting out to perform his official duty. Arriving at the house he is admitted to the first apartment, but when he explains the nature of his mission he is unceremoniously kicked out. He gets back, however, but this time the man takes a revolver from the wall and fires several times, thereby scaring the old fellow so that he quickly takes his departure. We next see him proceeding up the stairs to the next apartment, and upon reaching the bell cord he gives no gentle pull. Inside are the man and woman packing up all their movable stuff and throwing it out the window to avoid seizure. Finally the man hides behind the draperies, and the woman in a very coquettish manner opens the door and admits the minister of the law. Being very susceptible, he forgets his official capacity and proceeds to flirt with the good looking woman. She is making things interesting for him when the husband comes from under cover and binds the gay old bird hand and foot, and then, after secreting him in a cabinet, proceeds to lower it to the street through the window. As it is on its way, a man in a window on a lower floor cuts the rope, and down comes the cabinet with a bump to the sidewalk. Two men are passing and gather up all the bundles and load them with the cabinet into a cart and start away down the street.

We next see them as they are turning a corner colliding with a carriage, and in the ensuing controversy between the cabby and the thieves, the police are attracted, and in the excitement the fellows make good their escape and leave the load to the police officers.

Finally we see them taking the cart and its contents to the station, and upon opening the box find the old sheriff, who is in such a cramped position that horses are procured and hitched to each of his four limbs to stretch him out into his natural form again. He is restored to his family, apparently none the worse for his terrible experience. 508 feet.

MUSIC AND POETRY.—A poet has a small room in a lodging-house adjoining that of a musician, an enthusiastic trombone player. While the dreamy poet is composing his lines and needs solitude and quietness to court the muse, our friend starts practicing, and with his tooting and blowing he drives the poet to distraction. Finally the latter goes to the janitor with his complaint and begs him to go to the musician and request him to cease his unearthly noise. This the janitor does, but his request for less noise so infuriates the trombonist that he vows vengeance on his neighbor.

He goes out and makes up his mind that in future his music will sound to the poet's ears like strains from heaven in comparison with the noise which he intends to make. He hurries along and hires every street singer, hand organ, hand and wandering musician that he can find to go to the house and serenade the poet. We see them arriving each in turn and driving the dreamer almost to distraction with their noise. He throws everything in the room out on their heads, but, undaunted, they continue on until the poet is at his wits' end. The janitor sees the trouble and hastens to the station to summon the police; they arrive just in time to prevent the maddened author from throwing the dresser out on the heads of the musicians. The unfortunate man is thereupon arrested for malicious mischief and disorderly conduct. 377 feet.

DYNAMITE DUEL.—A man is seen entering a cafe, accompanied by a beautiful woman, and taking a seat at a table, they order some refreshments. They are apparently enjoying themselves, when the man leaves the table for a moment, and during his absence the lady is accosted by an insipid looking youth seated near them. He is forcing his attentions on her when her friend, returning, resents the insult offered to his companion during his absence. He reprimands the stranger, and in the ensuing controversy they decide to fight a duel.

The next picture shows them arriving on the field of battle with their seconds and paraphernalia. Making ready, they choose their weapons, which are light foils, and are soon facing each other. In the ensuing combat they pass their swords through one another, but are none the worse after they are drawn out. Heavy sabres are next introduced, and during the fight these become lodged in the combatants' necks; but again no inconvenience is experienced by the duelists. Finally they procure pistols, but when they shoot they split up the bullets.

In their last attempt to kill each other, we see them with cans of dynamite strapped to their backs, and each bearing a torch, tries to light the fuse on his opponent's can. The seconds flee to their carriages and make haste to let the combatants have the whole country to themselves and fight it out alone. The two men are seen in many funny situations, chasing each other through fields and over streams till at last each succeeds in lighting the other's fuse, and away they go, flying through the air from the force of the explosions.

Their friends, arriving back in town, think all is over with the pair; but, to their amazement, the different pieces of their friends fall from the skies directly in front of them. Gathering up the fragments, they place them together, and when all is intact, behold! the living forms of their two friends stand before them. Finally, realizing that there is no use in trying to kill one another, they shake hands and become friends. 442 feet.

A TIRESOME PLAY.—A young artist of the Latin Quarter in Paris, having succeeded after several vain attempts in writing a complete play, finds it such a marvelous masterpiece that he goes to the leading theater of his district, where he, on gaining a hearing from the directors, begins reading the wonderful tragedy. Full of passion, and convinced of the impression he is making on his audience, he goes on reading and reading until exhausted. He turns towards the directors, and finds, to his dismay, that they are all fast asleep. Disgusted, but not discouraged, he meets some friends in an artists' cafe, who invite him to dine with them. He, thinking that his fame has already reached their ears, proceeds unasked to climb on a chair and deliver his wonderful lecture once more. Again he is finishing the most pathetic part when a crash of broken glass startles him. He first thinks that emotion has caused the accident, but, looking up, he finds the whole cafe slumbering, and the waiter having fallen fast asleep, has dropped his tray loaded with crockery. Desperate, he rushes out and takes refuge in a park, where, meeting an old school chum, he tells him his misfortune, and the friend sympathizing, takes the manuscript and starts to read. The author soon commences to yawn; so does the reader; they brace up for a moment, but at last fall against each other, and are soon in the land of nod. A boy, passing by, notices the sleeping group and sets fire to the manuscript, and the poor author, awakened by the glare of his burning drama, falls on his knees in his vain endeavors to put out the cruel flames. 426 feet.

BRAZIL—THE CASCADES.—In this interesting picture we see the Pera Chicada Falls, with the current descending impetuously over the rugged rocks, forming furious rapids and a whirlpool as it rushes along through the valley. It gives us an idea of how the natives cross the stream in a perilous way by stretching a cable from shore to shore and fastening a rope in a loop, in which they sit and slide over by the use of their arms. 213 feet.

CIRCUMSTANTIAL EVIDENCE; OR, AN INNOCENT VICTIM (Vitagraph).—In a miserable home of the city's slums, a mother and her son, a young fellow just coming into manhood, are bemoaning their poverty. A couple of evil-looking men enter and vainly endeavor to persuade the son to adopt their profession—thievery. He motions them away and after bidding his mother adieu leaves the room. Outside an automobile drives up and a young woman, whose appearance denotes wealth and refinement, alights. The same two thieves before referred to are watching from a hiding place and as the young lady comes toward them they spring out and attempt to rob her. Our young man comes upon the scene opportunely, routs the ruffians, who make a hurried departure, after vowing vengeance upon the rescuer. The young lady gratefully thanks the young man and together they enter his home, where the mother is told of the encounter. The young woman gives some money to the mother and takes the son to her home; introduces him to her father, whose appreciation of the young man's bravery results in his being engaged as butler.

A suitor for the young woman's hand visits the house, is accepted, the engagement is announced by the father and the event is being celebrated. While this is going on in another part of the house two thieves cautiously enter through a window. They open the safe, are packing money and jewels into a bundle when the old gentleman enters and is shot before he can make an outcry. The new butler comes into the room just as the murderers are making their escape. He kneels beside his dead employer, picks the revolver from the floor as the guests enter. He is alone with the pistol in his hand and appearances are decidedly against him. The young man asserts his innocence, but despite his protestations is led away to the station house, where the Judge, after hearing the evidence, commits him to jail. The day for the trial arrives, the testimony is given, and the jury, without leaving their seats, pronounce the prisoner guilty of murder.

While the trial is in progress, the young lady, now an orphan, visits the mother of the accused man and while there is startled at hearing a conversation from an adjoining room. She goes to the door, listens and hears the two thieves divide the spoils and express their delight at the fact of the

young man being accused of their foul deed. The daughter hears enough to satisfy her of the innocence of the butler, hastily departs and returns with officers, who take the guilty men and the incriminating papers with them. They proceed directly to the court house, arriving just as the young butler is adjudged guilty. The daughter tells what she has heard, also of a former attempt at robbery by the same men and their threat of vengeance against the prisoner. The ruffians are sent to prison, the young man discharged, and he again takes up his position in the household. 460 feet.

GRATITUDE (Vitagraph).—On the porch of a fine-looking house a mother is kissing her daughter good-bye as the little one departs for school. A young man in ragged clothes, a tramp, but not rough looking, comes up and asks for something to eat. The mother refuses him haughtily and sharply. The little girl looks pityingly at him and intercedes. The father now comes out, the tramp appeals to him, but is sternly ordered away. He walks wearily along and a few moments later the child runs up behind, takes part of her lunch and offers it to him. He refuses at first, the child insists and finally he takes a sandwich, which he devours ravenously. They separate, each going in opposite directions, the tramp glancing back gratefully. Further along the road, on her way to school, the little girl is intercepted by another tramp—a villainous fellow—who, seeing that no one is in sight, grabs the child, and puts her into an empty sack he is carrying. Presently he is met by the first tramp of our story, who glances curiously at the bag. A sound reaches his ears and he asks his fellow-tramp what the sack contains. He is promptly told to mind his business. Another sound comes from the bag and the younger man, satisfied that something is wrong, knocks the abductor down, opens the bag and finds inside the little girl who befriended him that morning. The other tramp regains consciousness, attacks the rescuer, and wounds him, but is finally bested. The child and her tramp hero now proceed on their way. At the little girl's home her mother and father are anxious and worried at her failure to return from school. As hour after hour passes the parents become frantic. The father puts on his coat and is just going out in search for his little girl when the door opens and the missing girl rushes into her mother's arms. She relates her experiences and calls her rescuer into the room. He is immediately recognized as the beggar of that morning, the mother falls on her knees, thanks and blesses him; the father shakes him warmly by the hand, and both ask forgiveness for their unkindness of the morning. Length, 285 feet.

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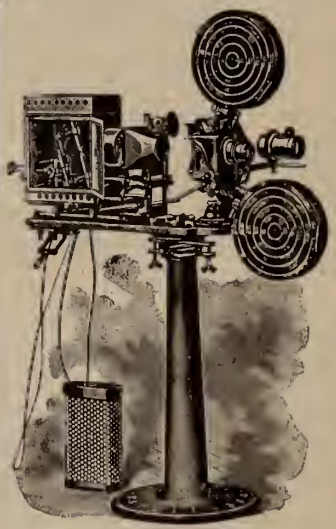

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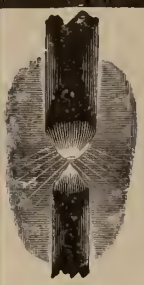

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Editorial.

The Comic Papers as Advisors.

Independence is a wonderful lever in the affairs of this world. To be able to stand up for the right at all times and champion the cause of the deluded at the critical time has been the fondest desire and aim of all the great thinkers, writers and workers of all ages. True independence is a great factor in the affairs of life and it cannot be exercised when the expounder is allied with any particular class or conditions. It springs from cool, deliberate thought; honest, unbiased and disinterested motives, other than those directed to the welfare of those concerned. Radical measures are never advocated by genuine independence and foolish advice is not doled out regardless of consequences. The moving picture exhibitors will do well to think this over with deliberation. In some quarters they are being urged to "demand their rights" and declare "what they will have and what they will not take." They are urged to take their service of films from both the independents and the association and to make their selection of subjects after seeing the films run through a machine. The advice is visionary, to say the least, in view of the fact that the plan is impracticable. A visit to any film exchange that is well patronized, on any day when films are changed, will prove this conclusively. Visit the exchanges and there you will find the exhibitors, or their representatives, lined up like so many half famished men in a bread line—eager for their films, exerting every ingenuity to secure the latest and best subjects, and anxious to get back to their places to gather in the nickels or dimes as the case may be. Can anyone imagine such men calmly seated in a chair watching a subject that is being run for their especial benefit in order that they may make a choice? How long would it take Mr. Exhibitor to get his program if he went from one exchange to another inspecting the stock? Life in the nickelodeon field is too strenuous for such work. In buying clothing or groceries such a plan is both feasible and advisable, but in the moving picture line it is a case of grab the latest film as quickly as possible and get it on the sheet before the man on the other side of the street can duplicate it. It is a case of hustle. Anyone who goes about looking for film subjects as a woman travels looking for a new hat is bound to get left.

PIFFLE!

If you give a calf enough rope he will hang himself.

Because Mr. Rock was at Atlantic City this week attending the marriage celebration of Mr. Lubin's daughter, the "idiotorial" page of the "Index" escaped its usual censorship.

If you have not seen a copy, it is worth a nickel to read the piffle entitled "Association Facts—and Other Ones." Do the officers and members of the Film Service Association relish the way in which they are thus held up to ridicule?

Children like to play at being somebody. "Twas ever thus.

* * *

It is all very well for those who never had a principle to say that they "are ready to abandon any principle—in favor of a better one."

* * *

Though there is not a sinner that does not break one or more of the Ten Commandments every day, no mortal has yet had the temerity to attack the wisdom of these commands. The same applies to the rules of the association. To allow each man to be a law unto himself reverts back to chaos. To say that "the schedule in its present form is the 'fault' of the trouble" is ridiculous and is courting trouble.

* * *

A liar must needs have a good memory.

There are now two claimants for the honor of having been the first to suggest the trade association idea. In return for the favor of having been elevated from the position of office boy, the latest claimant for the honor might have been content to let the laurels rest upon the marble dome of thought where it more fittingly belongs.

The Film Service Association of New York is looking with great expectations to the general convention to be held in the metropolis on July 11. The visiting delegates will no doubt find a great welcome awaiting them. At the Chicago, Buffalo and Pittsburg gatherings hospitality flowed generously and it is not likely that the Knickerbockers will be behind on that score. The convention promises to be a very interesting one.

It is reported that energetic measures have been adopted by the Film Service Association to keep its members well in line against the renting of association films to exhibitors who handle products of the independents. All such cases are closely watched and the regulars have received notice that ignorance of existing conditions will not be received as an excuse when it is easy to learn the truth. Association men claim that the advice to exhibitors to use both independent and association films is not given with the exhibitors' interests in view as much as it is in the interests of independent films. They claim the main object is to divide the trade. The independents claim the suggestion comes from an outside source and they have no hand in the matter. It is a merry war, whichever statement may be correct.

The Department of Electricity in the Borough of Brooklyn has not perfected its details for the examining and licensing of moving picture machine operators, but is endeavoring to get the system in operation before the close of the present month. All the other boroughs of Greater New York are in advance of Brooklyn.

The Electric Light in the Optical Lantern.

No. 9.—By C. M. H., in *The Kinematograph and Lantern Weekly.*

Continued from page 365.

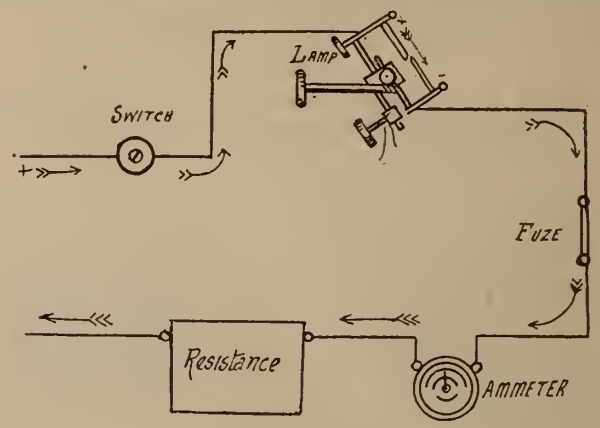
A handy instrument in the lanternist's paraphernalia is a "Pole Indicator." This consists of a glass tube with a metal electrode at either end, and filled with a liquid of very high resistance. This liquid is partially decomposed when a small current passes through it Normally the liquid is perfectly clear, but under the influence of an electric current a small portion is decomposed and assumes the appearance of a bright ruby cloud, which surrounds the negative electrode. The cloud disappears in a few moments after the disturbing influence is removed, so the little instrument is always ready for use.

Let us suppose that the lanternist is to give an exhibition at a certain hall, and that the electrician in charge has brought to a place near to where the lantern has to stand, a couple of wires from a point on the mains, whence a current of 15 amperes may be drawn with impunity. The first thing which the lanternist will do is to attach these wires one to either side of his pole-tester, and ask to have the current switched on for a moment. A second or two will suffice to show the little cloud arising in the tester, and the current can be switched off again. It has already been said that it is around the negative pole in the tester that the ruby cloud collects, and our operator will do well to immediately mark one wire to distinguish it from the other as soon as the test has been made. In my own practice I make it an invariable rule to tie a piece of string around that wire that the test shows to be positive, *i. e.,* the one whch is attached to the opposite end of the pole-tester to that at which the red cloud forms.

Failing a pole-tester—which is a considerable convenience, but not an absolute necessity—there is another simple way to tell which wire is connected with the positive pole of the dynamo or battery, but it involves connecting up to the lamp and its accessories, and the connections may afterwards have to be reversed, though that is not a very considerable undertaking. Connect up the lamp and resistance in the manner to be immediately explained, and start the light and allow it to burn for a minute or two. An experienced worker will recognize in a moment from the direction in which the greater quantity of light leaves the carbon points. which of the carbons is in connection with the positive, and which with the negative pole. But the tyro will not possess the same facility. Let him allow the light to burn for, say, two minutes, and then switch it off. Now let him watch the carbon points and observe which will retain its red heat for the longer period. That one will be the positive carbon. for as already explained, there is twice the activity at the point of the positive rod as compared with that which obtains at its neighbor's extremity, and therefore, as it soon gets twice as hot, it will naturally take longer to cool.

If, when the above recorded experiment is performed, it be found that the positive "lead" has been connected with th lower carbon, the wires must be reversed in such a manner that the positive electrode is at the top.

And now for the manner in which the connections are to be made. The easiest way to explain this very important matter, which however is by no means difficult to understand, is by reference to a diagram.



The simple sketch shown herewith will require but little explanation. On the left-hand side are the two leads, bringing the 100 volt current up to the lanternist's table, the upper one being of the positive persuasion, as shown by the + sign. This wire is shown first connected to a switch, whence it goes direct to the upper carbon of the lamp. In the other case, that of the negative wire, which is shown lowermost, and distinguished by the negative sign — the lead is connected direct to the necessary resistance by which the voltage is reduced to the required extent, and the flow of the current is conveyed by a short piece of wire through an ammeter, by which its quantity is measured, and from there to a safety cut-out, or "fuse."

Another short piece of wire connects this last with the negative or lower carbon holder of the lamp, and thus completes the circuit with the distant dynamo. Although these various portions of the circuit are shown in the diagram arranged in this particular order, it does not follow that this order must be strictly adhered to. On the contrary, it does not matter in the least what part of the circuit the resistance, or ammeter, or fuse, or switch are placed, so long as the current passes through them in turn. But it is most essential that the positive wire be attached to the upper carbon, and the negative to the lower. For the rest, the items can be connected in any part of the circuit, and in any order that happens to be convenient. But it must be remembered that the complete installation must form a circuit with the distant dynamo. The current must pass from any given point round the circuit through all the instruments, including its source, the dynamo, in turn, and thus back again to the same point. Let the lanternist at once get the idea of a circle into his mind—a circle which is only broken in order to have a lamp, or resistance, or switch inserted between the broken ends, which ends are thus virtually united again from an electrical point of view. Of course this electrical circle, or more properly, circuit, is not necessarily circular or anything like it. This is merely a convenient metaphor with which to convey the general idea.

Concluded.

A correspondent writes asking how much it costs to start a moving picture show in a storeroom, how much it costs to run it, where is the best place for a good location, and how much can be made in such places. We feel flattered by such a demand upon our resources, but must confess to our inability to satisfactorily respond. But one question is lacking to fill the bill. The correspondent failed to ask us if we would furnish the capital.

THEATER MANAGERS, WAKE UP!

By J. Hartnett.

There are too many people in the moving picture business who believe that its success is dependent upon their own individual efforts and success. Such people should get up on their feet and look about them. Everybody is not dreaming. These poor mortals, who have invested a few hundred dollars (all they possessed, perhaps), must not think that their ambitions, hopes and speculations control. There are others! Too many people go into the moving picture business as they would a lottery. They get fooled. To run a nickelodeon you must have the business capital, management, tact and hopefulness, as you would any other business. The great fault with many people who start nickelodeons is, they think as soon as they start one they become classed with theatrical or circus managers. But they don't. The glare is not there. The situation is entirely different, with the exception that if you haven't got the money you are like the other fellow.

Starting a nicklodeon is like starting a grocery store. The films are your stock; the operator, ticket-seller and pianist are your clerks. If you get the people coming and they like your goods they will come again. Get away from the theatrical view of it, so far as the store shows are concerned. In the language of the street, "there is nothing to it." You open a store and put pictures in it. The people come to see them. It is your place to see that they are pleased and interested, just the same as the merchant who attractively displays his goods. The only difference is that you do not sell the pictures. It is all well enough to let the store show man make the circus display outside his place to attract the crowd. Many legitimate business places that are not in the amusement field do that; but on the inside let the display be strictly business. Let the people see the pictures, and nothing else. Don't have dude ushers, impressive pianists, ogling singers, or obtrusive attendants. They appeal to the minority who spend little and disgust those who seek entertainment. They are the magnets for those who have already brought moving pictures into disrepute, and every manager should look after his own interest in this respect. The same rule should prevail in the store show that prevails in every other well-regulated place of amusement, and if it does not prevail there is very good ground for revoking the owner's license.

To be plain and blunt on the question, the rule should be more rigidly enforced regarding store shows, for the reason that in many instances the patronage received is, under the peculiar circumstances, more liberal than that accorded to the general run of theaters. The great trouble is that managers of nickelodeons do not appreciate their position. Most of them carry elastic heads which their positions rapidly extend. They imagine that their ten-a-week put them on a par with a Keith or Proctor, and even the owner of the place frequently has quite a task to persuade them to the contrary.

There is no doubt that some of the (I was going to say men) who pose about the picture places in six-dollar Spring suits proved themselves better members of society when they were driving trucks. The glare of theatrical life has led them into strange pastures. They do not recognize a lady, and children become to them a prey. If driving their trucks, they will halt at times to let women and children pass, if for no other reason than to respect the police regulations; but when they become attached to an "amusement place," as they call it, they sail high.

Much has been said about the pictures, the place, the accommodations and like things attending the moving picture places, but the true evil lies in the management. Where ladies and children predominate as the patrons, as they do in moving picture shows, it is the duty of the management to see that his staff in and about the house is above reproach, as near as possible. The moving pictures are an innocent and popular pastime and should be preserved as such. Loafers and mashers, whether employees or frequenters, should be tabooed, and the manager who does not look after his interests in this respect will lose the business.

Another thing nickelodeon managers must guard against: Their places should not be allowed to dwindle into trysting places. Of course, love will find the way, and no manager can guard against it any more than the police, but the manager becomes acquainted with his patrons and can soon distinguish the desirable person from another. There are too many of the lower class taking advantage of the nickelodeon. The shrewd manager will see that it is not to his advantage to have his place drift under the disorderly provisions.

I say all this with due respect to the legitimate investors and managers, but as a warning to them and with a view to the best interests of the industry to which this paper is devoted. The moving pictures have provided to untold thousands, amusement when they had not sufficient funds to seek it elsewhere. It has been clean, wholesome amusement, and it has served to entertain many who would otherwise have squandered their money and wasted their time to far less advantage. As fair play to the pictures and the industry as a whole, including the managers of the places in which they are exhibited, I urge the same care and attention that would be given any other commercial enterprise. Respectability must be maintained at the cost of losing the lover element, for the latter cannot maintain a place, even in its own locality. Talk as you will about elevating the pictures, there is but one solution: Good management.

PICTURE SHOWS CHAMPIONED.

Wide divergence of opinion is held in Washington relative to the influence exerted on the youth of the city by the 5 and 10 cent theaters and moving picture shows. Some declare that, after careful investigation, they can find nothing demoralizing or indelicate in these exhibitions, while others, also after a thorough investigation, assert that they find at least 80 per cent. of such places unfit to be visited by women and children.

Speaking of these shows at a mass meeting called by the Woman's Interdenominational Missionary Union recently, Judge William H. DeLacey, of the Juvenile Court, said:

"To obtain first-hand information of the class of entertainment provided by the 5 and 10 cent theaters and moving picture shows, I visited many of them within the last few days. I can say that in none of them did I see anything demoralizing to the youth of the city. I do not say such do not exist, but I did not find them. Many of the places are unsanitary, and some may be without fire protection, but the class of amusement provided appeared to me to be amusing, if not particularly elevating."

Judge DeLacey's opinion is concurred in by many persons who are familiar with the places mentioned.

An afternoon and evening was spent by a reporter of "The Post" in visiting ten or twelve of these places. The weather was very warm and the places looked cool and inviting. Inside, the lights were turned low and electric fans kept the air circulating and generated a refreshing breeze. The houses were comfortably filled with audiences consisting for the most part of women and children, fully 75 per cent. being women of apparent respectability.

In several of the places there were short vaudeville acts, interspersed with illustrated songs and moving pictures. The 5 and 10 cent places do not cater to the class of persons who want their fun in tabloid form, the proprietors say, but who want it in generous quantities. Nor do they want a libretto in order to get the point of a joke. Wit and satire of the finer sort is not what they demand. If a man rocks a boat and falls overboard they want the picture to show him rescued near dead and thoroughly wet, and the longer he is in the water the more fun it is.

It is argued by opponeents of the picture shows that representation of crime has a demoralizing effect on the minds of the young.

There was not a picture which the opponents of the shows call "suggestive." Many were foolish, from the viewpoint of the grown-up man, but looked at through children's eyes they were merely amusing.

Then there are the "weepy" illustrated songs. The soldier boy in khaki uniform is going to the war. His mother weeps on his neck, his sweetheart on his shoulder, and the man with the baritone voice stands in the wings and, as the pictures are flashed on the canvas, sings about death and glory and the like, and the audience forgets the man who has been chased by a bulldog, furtively wipes tears from its eyes, and vows undying devotion to its country.

Then there is flashed on the canvas the picture of a baronial castle. Men in bright uniforms and mounted on gayly camparisoned horses ride up to the door. The baron's daughter trips down the broad stairway. She greets her sweetheart, and his rival wants to fight it out then and there with swords. They fight. The rival is wounded and the victorious lover rides away, while the girl throws kisses after him.

A man comes on the stage and sings a song and does a dance. Again the audience forgets the troubles of the lovers and laughs. The lights are turned low. On the screen is flashed a picture of a little girl dying. She wants to live till the flowers bloom again, but the quiet doctor shakes his head. The man in the wings sings a pathetic song, and the little girl dies as the last verse is sung. The audience cries softly,

and each little boy decides then and there to be better to his sister. He won't, perhaps, but the resolution has done him good.

The show is over. The audience files out and goes to its homes, where, perhaps, there is little to amuse or to drive dull care away.

Managers of moving picture shows say all films are "tried out" in private before the show is given to the public, and if there is anything that might give offense it is eliminated. They declare the public is demanding cleaner, higher class amusements, and say they are giving such performances.

THE OPERATORS' UNION.

To all appearances the moving picture operators have at last struck a gait which promises to make organization among them more of a reality and less of a dream than it has been in the past. Heretofore most of the movements in this particular line have been so half-hearted, badly arranged and managed that for quite a while when a suggestion or reference was made touching upon the operators as a factor in organized labor the matter was treated as a joke. When the operators had plenty of work and got good pay they were inclined to treat the subject as either very tiresome, or foolish. They had no idea of organizing—such a thing was not deemed necessary. All attempts in that direction either met with half-hearted support, or ridicule. There is an old saying, "It is never too late to mend," and it may be guiding the operators to-day. Whether or not it is, the fact is established that there is a well-founded and promising organization in New York to-day. It is working under an American Federation of Labor charter. It will be subject to the general rules of that great organization, and at the same time be entitled to its support, morally and otherwise, when it is necessary for the parent body to act.

It is understood that under existing arrangements Manhattan will have the real organization. Suburban towns will have local bodies, but they will have no charters. Each local will appoint a delegate to attend the weekly meetings of the Manhattan body and be guided by the proceedings of that body. All the branches will be governed by and entitled to the privileges of the A. F. of L. charter held by the Manhattan organization. While each local will hold meetings, these gatherings will be more of an outlet for information to the members who are prevented from attending the meetings at headquarters than regular gatherings. The parent body will really transact all the business and the delegates will practically be the news bearers.

Before the Summer is well under way the operators' organization should present a sturdy and promising front. The meetings are fixed so that the members can attend after the close of their shows, and although they convene when most people are going in or hastening to their beds, the attendances have been very good. Considerable enthusiasm has been shown in the work and the efforts to spread the organization are tireless. On June 22 it is proposed to take in all desirable unorganized operators employed at Coney Island. On the 29th inst. the operators of Jersey City, N. J., will be organized. Both these organizations will be branches of and have a delegate to the Manhattan body.

The unostentatious methods adopted in the present movement are strong points. Success seems assured. It is a pity the same work was not accomplished two or three years ago. If it had been, this line of labor would not be so overcrowded by undesirable and incompetent workers as it is to-day and there would not be so many good men looking for jobs. We extend our best wishes to the operators in their present movement.

WHY THE GRAPES ARE SOMETIMES SOUR.

It is remarkable how differently some people look at things. A lantern slide maker of this city received two letters this week from his customers. One said: "I want to commend you for the fine lot of slides you sent me. They are the sharpest and clearest pictures I have ever put on the screen, and, best of all, you have not over-colored them. They are prime and you can send me five sets of everything new you turn out."

Another customer who got the same slides said: "I think they are the crummiest lot of pictures that ever fell into my hands, and I do not feel like paying five dollars per set for such stuff, and unless you can shave the price in the future you can cancel my orders." This man was a one set customer, and the answer he got was a photographic copy of the man's letter who wanted five sets. The man who wanted five sets always paid for his goods C. O. D., and the man who wanted the price shaved never paid for his goods under forty or sixty days. He was notified that his orders were cancelled with pleasure.

Notes and Comments.

Our printer, who is very liberal with his figures, was responsible for the ridiculous offer in Harbach & Co.'s advertisement, last week, of "35,000 feet of film for $75.00." Mr. Harbach writes that he has not the time to reply to all the inquiries and asks us to explain the error. It should have read "3,500 *feet of film for* $75.00."

DEATH OF CAPT. HENRY LOMB.

We regret to record the death of Capt. Henry Lomb, president of the Bausch & Lomb Optical Company, at his home in Rochester on June 13. Mr. Lomb was 79 years of age and took an active interest in the affairs of the large corporation of which he was the head.

MORE "ECONOMIZER" TALK.

Calling at the office of Mr. J. H. Hallberg for an answer to an inquiry regarding his "Economizer," he answered it by showing a letter from the manager of the Crystal Theater, Ottumwa, Iowa, in which the writer stated that his bills for current while using an ordinary rheostat had run from $11 to $15 per week. Since putting in an "Economizer" they had averaged between $3.78 and $4.42.

TRAVELING SHOWS AND BLACK TENTS.

We have had numerous inquiries lately as to what is the best outfit for a traveling exhibitor, also inquiries as to the fitting up of tent shows. As others may desire information of this kind, we refer them to Wm. H. Swanson & Co., 160 W. Lake street, Chicago, Ill., who have black tent outfits for immediate delivery. What Mr. Swanson does not know about the tent show or traveling exhibit is not worth knowing, and he can be relied upon to give the benefit of his long experience to any one who is contemplating entering this field.

A GOOD THING.

If there is one thing that is good and substantial in this filmy business it is the leatheroid reel cases and traveling trunks that are made by the Leatheroid Manufacturing Company, 532 Broadway, New York City. The illustration shows one of the handy cases that they make especially for the transportation of reels. These cases are light, convenient and strong, as is well known, but we recently saw one of these cases put to a test which would have destroyed a case made of any other material, even iron, and hence we depart from our general rule not to recommend any one manufacturer's goods in preference to another.

A HEADLINER.

Dropping into the Opera House the other evening to see if our suggestions as to better announcement slides had been heeded, we found the same conditions prevailing and also noticed that the projecting machine was in need of adjustment. The large audience was deserving of a higher class service. The redeeming feature was the subjects on the programme. The feature film was "The Blue and The Gray; or, The Days of '61." This is a masterly production of thrilling interest, and elicited rounds of applause from the spectators. The plot could be made clearer by more explanatory titles, but the natural scenery and realistic action is alone sufficient to hold the interest. This is one of the few film subjects that deserves a long run and which the public will pay to see more than once.

Another feature on the programme was the "Cameraphone." This instrument now seems to be perfect in synchronization, and the enunciation and quality of tone emitted by the phonograph was remarkable for clearness and the abssence of the usual scratchy sound of the phonograph. The audience applauded each number.

Trade Notes.

Winona, Minn.—Manager Burlinghame is trying out motion pictures at the Opera House.

Richmond, Va.—Messrs. Rumm & Grazeck are erecting a moving picture theater at 1900 East Main street.

Davenport, Ia.—Manager Berkell, of the Elite, has put on motion pictures for the Summer.

Frankfort, N. Y.—The Opera House will remain open throughout the Summer with motion pictures.

Vincennes, Ind.—The Royal Theater Company, the directors of which are Geo. B. Fletcher, Frank E. Cowgill and Jennie Fletcher, are constructing a theater at the corner of Sixth and Main streets.

Albia, Ia.—Mr. Sutphen has opened the King Theater with motion pictures.

Fort Wayne, Ind.—W. J. Bosse, who is engaged in the show business in Decatur, has also opened a moving picture show in this city, on Broadway.

Mansfield, O.—Case & Baker have sold their Dreamland Picture Theater to Springfield (O.) people.

East Liverpool, O.—A moving picture show has been put on at Newell Park by the park management.

Sandusky, O.—Carle & Kunge, of the Valentine Theater, Toledo, are contemplating opening a moving picture theater here.

Sandusky, O.—Gus Sun, the theatrical man, has had plans drawn by Architect Shively for a new theater.

Lorain, O.—B. W. Baird, of the Bijou Theater, has leased the Family Theater, 313 Broadway, and will greatly enlarge the same.

Philadelphia, Pa.—Robbers carried away $500 worth of films at the Christianson-Miller Theater at 2121 Germantown avenue.

Indianapolis, Ind.—Arcade Amusement Company, Richmond, has been incorporated with a capital of $1,000. Directors are Rudolph G. Leeds, W. C. Hibberd and S. W. Corwin.

Sault Ste. Marie, Mich.—Geo. O. Comb, manager of the Soo Curling Club's rink, is adding a moving picture attraction to be conducted in connection with the skating and without any increase in price.

Redlands, Cal.—Mr. Bowlus is the owner of a moving picture theater recently opened here.

Marion, O.—H. S. Vail, owner of the Marion Family Theater, just closed, says that he will return in the Fall and reopen the theater.

Toledo, O.—Because of the success attending the moving picture production at the Valentine Theater, Caille & Kunzke, the lessees, have closed up a lease with Geo. H. Ketcham's house in Springfield. At this time there is also a deal pending between these two parties looking to the leasing of the houses of the Valentine circuit in Dayton, Columbus and Indianapolis, and it looks as though the deal will be consummated.

Rochester, N. Y.—Plans are under way for a new theater building on Clinton avenue, north, adjoining the Masonic Temple. It is to be a moving picture theater.

Marietta, O.—On Memorial Day the Grand Amusement Company's theater was opened to the public. It is one of the popular moving picture shows, only it will far surpass the average attraction. Mr. H. C. Miller is the manager.

Auburn, N. Y.—The Auditorium Annex has been opened with pictures and songs.

Pendleton, Ore.—The proprietor of one of the most popular saloons in this city, Mr. Peter Medernach, has quit the liquor business and is fitting up his place as a moving picture theater.

Acting pictures on a mammoth scale is a new move of the National Film Company, of Detroit. The "Actologue," presenting a company of capable artists, will go forth in about two weeks' time to demonstrate the realities in animated photography Five companies are being rehearsed, one for the Palace Theater, Detroit; one for Cleveland, and three for the road.

Rear Admiral Fighting Bob Evans made a "spiel" to the farmers and school children up at the New Paltz Normal School annual play day last week. The moving picture man was not there with his camera. He was too busy making such suggestive pictures as "The Rag-Picker's Daughter" that he missed this pageant, one of the most interesting annual events in the State of New York and of absorbing interest to the whole American people.

Spokane, Wash., June 10.—W. G. Hoover and J. A. Hanson are the proprietors of a new moving picture show in this city.

Tony Pastor's famous resort on East Fourteenth street will also remain open during the Summer season, under the management of Mr. Hedden, of Vitagraph Company.

The Schenectady (N. Y.) City Council refused to refund any part of the $100 license fee to the proprietors of two theaters which were compelled to close on account of lack of patronage.

The Jersey City moving picture men have employed Robert S. Hudspeth to test the constitutionality of the law which prohibits children from attending shows. Since the new law went into effect the receipts of moving picture shows have greatly decreased.

The Dewey Theater, on East Fourteenth street, will remain open during the Summer with motion pictures and vaudeville. The theater is managed by Joseph J. Leo, who is perhaps the youngest manager in the business, but he is a hustler and an expert operator if need be. The Greater New York Film Rental Company supply the program.

Lancaster, Pa., June 18.—On Saturday afternoon Mayor McCaskey notified the proprietor of the Dreamland Theater on North Queen street that he would have to stop showing his pictures of the Younger Brothers, the famous bandits. The Mayor stated that as these pictures made the bandits heroes, he thought it was bad for the morals of the young people who attended the shows.

Mr. George Propheter, pianist, who accompanied Mr. Ernest Coutourier, the famous leader of Gilmore's Band and America's leading cornetist, to Europe recently, is in partnership with Mr. Julian Jordan, of Mt. Vernon, N. Y., completing arrangements to open several moving picture theaters. One of them will be in New Rochelle and another in Brooklyn, N. Y.

Plans have been filed for a one-story brick and iron building, with a peaked roof, to be erected facing the upper Central Park Circle and Fifth avenue, just south of 111th street. It will have a frontage of 54 feet and a depth of 83 feet. It will be used as a place for moving picture shows, being the first building of this special class of occupancy to be planned for Manhattan. It is to be built for Samuel Trigger & Co., as owners, and will cost $10,000. H. G. Harris is the architect. Two buildings of this classification have been projected in The Bronx thus far.

Fremont, O., June 9.—The picture show men have reached an important decision. After having worried and wept over the "Merry Widow" hat question, they got together and talked things over. They want to be nice to the ladies who patronize them, and they realize that if they required hats to be removed, no one would have time to see even a corner of a picture between work. So they have decided that the Quakers may have known what they were about, after all, and will follow their example, with a modification. Now any "Merry Widowed" lady may sit on the left side of the theater if she removes her hat; if not, she will have to sit on the right, where femininity alone will sit to be annoyed. This certainly seems fair. One question that will arise will be, how many men are there in town who would rather brave the all-surrounding hat, than sit comfortable and lonely on the left?—Messenger.

Savannah, Ga., June 2.—The management of the Eldorado Theater announces that on Monday, May 15, they will give away one thousand carnations to their patrons and friends, the occasion being the opening of Mr. Franckly Wallace's engagement. And also for the opening day ladies will be admitted free both at the afternoon and evening shows. Mr. Wallace is a well-known singer, having sung for the Edison phonograph time and time again. The manager, Mr. Carter, expects a record-breaking crowd at both afternoon and evening.

That the "Merry Widow" matinees are proving popular has been shown in Savannah at the Superba Theater for the past two months. Mr. Bandy stated, not long ago, that since he has started the matinees he has done very near twice as much business. Tickets are given to every lady that goes to the Superba, and on Friday the drawing comes off and the winner is announced that night, both at the Superba and the Criterion.

NEW FILM EXCHANGE INCORPORATED.

The United Film Exchange Company, Cleveland, O. Edward Kohl, C. W. Craig, C. M. Christensen, Robert Cranger, W. R. Granger. Capital, $10,000.

FREIGHT RATES MAY BE REDUCED.

The present rate of kinetoscopes, or moving picture machinery, from the East to San Francisco is $6 per 100 pounds. These machines are forwarded in such volume to San Francisco that parties interested believe they should have a lower rate, and have made an application to the transcontinental lines for a reduction "to a fair and a just figure," or in other words, to about $3 per 100 pounds.

This subject will be considered at the next meeting of the transcontinental lines, the date for which has not been set. It is possible that some reduction may be granted, as the water routes are making low rates on these machines.

NO SHOWS IN TENEMENT PROPERTY IN BROOKLYN.

As result of a decision handed down by Justice Kelly in the Supreme Court, the Tenement House Department has decided not to approve any more applications for the installation of moving picture shows in tenement houses.

Some time ago Henry Bloomgarden, of 68 Tompkins avenue, made application to the Tenement House Department for permission to make alterations to the premises so that moving pictures could be shown in the rear of an ice-cream saloon. Deputy Commissioner John McKeown refused to give the necessary permit, claiming that the moving pictures shown in tenements were dangerous to the lives of the occupants of the building.

Failing to get the department to agree to his plans, Bloomgarden took the matter before Justice Kelly and asked the court to compel the commissioner to grant the permission to make the alterations. While this case was pending a number of applications for moving picture shows were held up in the Tenement House Department.

Edmond J. Butler, the Commissioner of the Tenement House Department, is reported as having said that he intends to begin a crusade against the shows at present located in the tenements and will try to wipe them all out.

BALTIMORE IS GOING THE LIMIT ON PICTURES.

Baltimore has had its full share of moving picture enjoyment this Spring, as not only have the exhibitions been given in leading theaters, but there are scores of small places all over town. So little capital is required that a moving picture theater may be established anywhere. The managers of the theaters are becoming anxious, for, as the New York "Mirror" asks, where is it to end? Not only are the familiar moving pictures shown, but there are the "talking pictures," the plays and the vaudeville acts with voices and lifelike action.

The suburban parks this Summer have their moving pictures, and in the West there are the "airdome theaters"—places of amusement improvised by canvas and high fences and vacant lots, each with one or more buildings as a background, and, where no other provision can be made, the pictures are shown in black tents, which give the requisite darkness for the display. The hope is entertained by most of the managers that the public, which is extremely fickle in its tastes, will weary of the pictures and turn as suddenly against them as it is now inclined in their favor. This is the history of all crazes. Who has forgotten the bicycle madness, when every person in the country seemed to be a rider of the wheel? The dealers could not supply the demand. The craze expended itself, and the riders are now by no means so numerous. So, it is hoped by the managers, there will follow a surfeit of the pictures.

ADVERTISING THE COLONIES BY MOTION PICTURES.

The value of advertising nowadays is recognized as much by nations and governments as by private individuals, and the Canadian Government has shown that it does not mean to let slip any proper method of making known the advantages and resources of British Columbia to the outside world. The latest advertising scheme is that of a moving picture reproduction of all the most interesting scenes and chief industries of the province, which will be shown in the music halls and other places of entertainment throughout the British Isles during the coming Winter.

Arrangements have been completed with the Charles Urban Trading Company, Ltd., to take a number of series of these moving pictures. The company's representative will leave England en route for British Columbia this month and will be taken to the various places of interest. Among the scenes to be photographed will be included cannery operations, fruit orchard scenes, lumbering, logging, mining, and so forth. The chief scenic beauties of the province will also find a place, and the result should be that the British public will get as vivid and realistic a representation of life and conditions in this province as it is possible to get without actually paying it a visit. The contract includes a guarantee that the pictures will be exhibited in all the places of amusement in London and throughout Great Britain which are supplied by the Urban Company.

RUINOUS COMPETITION IN TOLEDO.

The moving picture shows in Toledo are putting on a battle stunt that all lovers of the cheap theaters will thoroughly enjoy. The managers are fighting among themselves and the patrons are getting the benefit, for the present, in reduced prices and better attractions.

Toledo is said to be the only city in America where every theater has put in moving pictures as a Summer attraction. We lose this distinction next week, for the moving picture machine from Burt's will be moved to the Lyceum and Burt's will be closed for the annual renovation. Nassr will probably take his machine from the Lyceum to Walbridge Park.

Meantime Hurtig & Seamon, who first put local theaters into the picture game by opening the Arcade for that purpose, have now declared a new move. Moving pictures will be put in the Empire absolutely free to all, and all who attend there get a coupon which procures admittance to the Arcade at half price.

"If it's necessary, we'll open the Coliseum and give free vaudeville to 7,000 people every day," said Leon Berg, who is conducting the fight for Hurtig & Seamon.

Burt and Hooley have made no counter move yet, but something will probably develop early next week unless the war be settled before then.

The war began here in an attempt on the part of the big theaters to kill off the picture shows which were getting the money, and was carried on all over the country. Now the big fellows are fighting and the little fellows taking sides.

THE SHOW AT THE CHICAGO AUDITORIUM.

The Chicago "Examiner" says:

"It seemed rather odd to be looking at a cinematograph and listening to a phonograph in Chicago's largest playhouse at 25 cents a head, but there was nothing in the performance that lowered the dignity of the theater or did discredit to the names of distinguished composers that flashed into view around the arch of the stage whenever the spotlight was turned to permit Joseph Kilgour, garbed as for an afternoon wedding, to stalk out and say what was going to happen next.

"Many a man in that audience has slept peacefully through classic works of Mozart and Wagner, who was wide awake through the picture show, absorbing some information and much amusement.

"The great pipe organ, which is one of the glories of the Auditorium, did duty in lieu of an orchestra, and with such musicians as Arthur Dunham and Arthur Keller in charge the substitute might truthfully be described in the words of the druggist as 'just as good, or better.'

"Mr. Lee has collected from all over the world a series of pictures that are unique and valuable. For instance, he has followed a trip of Alfred Vanderbilt's famous folly, the four-in-hand coach, from London to Brighton, catching it at both ends of the line, at relay points, at picturesque places on the road, in crowded streets, where the laughing populace cheers and smiles at the 'multi-millionaire coachman.'

Hear the Pictures Talk.

"You can hear the click of the horse's iron shoes on the pavement stones in perfect rhythm with the movements on the canvas. Every howling phantom in the picture has his real shouter behind the curtain to make him appear genuine. You see and hear and feel the whole fifty-mile journey to the unloading point at the Hotel Metropole as plainly as though you were riding in the coach instead of watching a reproduction of something that took place long ago on the other side of the ocean.

"Mr. Lee's pictures have a way of transporting you. They are in the best sense living pictures because he has a corps of trained supernumeraries behind the scenes who operate

some 500 devices for imitating every sound, from the chug of an automobile to the dropping of a piece of ice in a highball glass and the slapping sound of a freshly cut steak, thrown down on a butcher's scales.

"In reproducing songs, Mr. Lee has attained a standard for which the masters of electrical effects have striven in vain for years. He brings out prominent actors and has them dance, sing and talk in a manner that convinces you the canvas itself is doing it. The instrument by which this is accomplished is known as the 'cameraphone.'"

NEWSPAPER COMMENTS OF FILM SUBJECTS.

"Love in Twenty Minutes," is a most laughable affair and is consistent and interesting.

"The Bifton Burglar" is a thriller, and holds the attention of the audience.

"The Stolen Sausage" is a thoroughly interesting comedy.

"A Lover's Hazing" is an excellent comedy selection.

"The Gambler" is a sensational film subject, and is one that appeals with hearty interest to all.

"Bill the Bill-Poster, and Pete the Paper-Hanger," is one of the funniest of film subjects.

"All for a Bird," one of the most amusing comedy selections.

"Fire! Fire!" is a humorous feature picture from start to finish.

"Fox Hunting in France" is a very interesting subject.

"Views of Naples" are interesting historical pictures well worth seeing.

"The Painter's Revenge" is a fantastic subject with plenty of comedy and novelty.

"The Magnetic Eye" is one of the funniest of motion pictures.

"The Haunted Castle" tells a tale of a thrilling adventure in a supposed haunted castle.

"The Lady Barrister," an exciting sketch of an angry woman.

"Poisoned Pills" is a thrilling dramatic picture from start to finish.

"The Curious Mr. Curio" contributes a most interesting and side-splitting comedy.

"The Flower Girl" is of a melo-dramatic nature, showing the heroism of a newsboy.

"A Servant's Vengeance" is another hilarious comedy and promises to please the audience.

"The Two Guides" is a dramatic picture showing incidentally many charming views of Brittany and France.

"A Maid Wanted" is a subject that provides the humorous as well as the artistic side of motion picture exhibition.

"A Night of Terror," a dramatic picture of exceptional merit.

"Rube and Mandy at Coney Island" is an attractive subject, and is sure to keep the audience in a roar of laughter.

"How Brown Saw the Ball Game" is truly funny, and proves a veritable hit.

"The Courtship of Bessie Barton" is one of the best pictures ever exhibited, and tells an intensely interesting story.

"The Animated Doll" is a pretty drama that has attracted considerable attention and deserves liberal patronage.

"Nero on the Warpath" is a picture that furnishes all kinds of fun.

"The Younger Brothers" is a thrilling story, and its photoggraphy is wonderfully effective.

"A Disastrous Oversight" is a picture of bright quality, and is also very interesting.

"Japanese Butterflies" is one of the prettiest colored pictures ever shown.

"The Hanging Lamp" is a pleasing and interesting subject.

"Mr. Pimbernell's Gown" is a big laugh from start to finish, and the comical situations that the characters get themselves into are numerous.

"Hide and Seek" is a comedy film, and among the funniest ever shown.

"The Lighthouse Keeper"—this picture has many interesting scenes showing the duties of a keeper.

"The Half-Caste's Revenge" is a leading picture, and forms a fitting final to an excellent programme.

"Tale the Autumn Leaves Told" is probably one of the most beautiful and novel pictures ever shown.

There is lots of pathos and excitement in "The Cowboy's Elopement," and this picture never fails to move the audience to cheers and tears.

"Sports of all the World" is one of the best and most interesting subjects ever shown in animated photography.

"With Washington at Valley Forge" is a good picture, and the scenes are very realistic.

"The King's Messenger" is a thrilling and sensational story dramatically portrayed.

"Thompson's Night Out," a rip-roaring conglomeration of real fun that will make you laugh for a month.

"She Would Be a Suffragette." Comical? Well, we should say so. Don't overlook it.

"Awkward Orderly," a laugh producer and no mistake. Really it will make you grin when you think of it.

"Orphan's Easter Eggs," a hand-colored spectacular creation, exceedingly beautiful.

"Unappreciative Patron," another one of those irresistibly funny subjects. Brimful of genuine humor.

AMONG THE SLIDE MAKERS.

Will the slide makers who are willing to get together and talk over matters of interest to all, with the object in view of becoming better friends and forming an association for their mutual interests, kindly send their names to the MOVING PICTURE WORLD?

A subscriber wants to know what is the latest and best song hit in New York. Will some music publisher kindly inform us and send us a copy of the song? We don't know of any hits this year.

It has become quite fashionable, since music publishers have become song slide makers, for song slide makers to become music publishers. The latest slide maker to become a publisher is Mr. Lindsay Gordon, of the Elite Lantern Slide Company. It quite often happens, too, that the slide maker is quite well posted on the publishing business and the publisher has no information in lantern slide making.

Several music publishers in this city express themselves as delighted at the way the slide makers are illustrating their songs; that is, making slides for their songs on speculation. If these same slide makers should quit making slides for their songs, would they still be delighted?

Mr. Henry B. Ingram, the slide maker, placed an order with the Walter Tyler Company, Ltd., of London, for a quantity of English song slides this week. Among the slides he ordered were "Come Back to Erin, Mavourneen," "The Lost Chord," "The Village Blacksmith," Pinsuti's "Roft" and other high-class ballads. They will be for rental just as soon as received. Mr. Ingram makes a specialty of slides for high-class and classical ballads and has in his collection, Sir Michael Watson's famous "Anchored," J. L. Molloy's "Love's Old Sweet Song," Ned Harrigan's "Poverty's Tears," James Brockma's "Money Won't Make Everybody Happy," De Koven's "O Promise Me" and many others.

CORRESPONDENCE.

WORDS OF ENCOURAGEMENT.

Waycross, Ga., June 15, 1908.

Editor Moving Picture World:

Your paper of the 13th just to hand and read with much interest. In fact, I have not received a copy since subscribing for same that has not interested me. The paper should be read by all people interested in the moving picture business.

The articles by Hans Leigh and Theater Vaudette should be read by all film makers as well as renters, as they express the sentiments of exhibitors who think of the pleasure they give their patrons, as well as the nickels they take in at the doors of their moving picture places. Keep up your criticisms and you will benefit both your subscribers and their patrons, to say nothing of the community in general, and, I might add, the film makers as well.

The Moving Picture World is indeed a welcome visitor.

You spoke of the chronophone, the talking picture machine, in The Moving Picture World of the 13th. Will you kindly give me name of parties to write to about same and kindly oblige

Very truly yours,
A SOUTHERN SUBSCRIBER.

[The manufacturers of the Chronophone are Gaumont & Co., 124 East Twenty-fifth street, New York City.—Ed.]

MORE ENCOURAGEMENT.

New York, June 10, 1908.

Editor Moving Picture World.

Dear Sir:—Having read in your paper several articles referring to certain firms cutting the price of slides, I wish to state the following: I have never sold a slide to this firm or any other firm for less than $5.00 per set, net, no discounts of any kind whatsoever; this price being net. This was for fourteen pictures, title and chorus, making sixteen slides in all. I therefore cannot see how any one could sell my slides for less money than the above, unless they wished to lose money on same or furnish cheap duplicates, which not only are useless but hurt the slide business immensely.

I also wish to state that notwithstanding the fact that a number of these poor slides have been thrown onto the market, the demand for my product is so great that it takes my entire energies to supply this demand. No one of my regular customers request or expect to secure or purchase any of my slides for less than $5.00 per set, net.

I think that your articles in reference to slide matters are very well put, and to the point, and all the other good manufacturers of slides should feel quite thankful to you for exposing these transactions. I certainly do.

Very truly yours,

A. L. SIMPSON.

NOTES FROM OUR AUSTRALIAN CORRESPONDENT.

Sydney, N. S. W., May 14, 1908.

Editor Moving Picture World:

Dear Sir:—The moving picture business is increasing rapidly in this part of the world, and we are in no way behind places which hold to the opinion that they are the center of the universe. Besides the managers of several large theater circuits, who also deal in films, the following are the names and addresses of the dealers in films and machines in this quarter of the globe:

Harrington & Co., Ltd., 386 George street, Sydney; Baker & Rouse, Proprietary, Ltd., 375 George street, Sydney, N. S. W.; Jerdans Limited, 393 George street, Sydney, N. S. W.; Clement Mason Trading Company, Ltd., Queen's Hall, Pitt street, Sydney; Pathe Freres, Ltd., Dixon's Buildings, Pitt street, Sydney; American Picturescope Company, Victoria Hall, Pitt street, Sydney; Arthur Cox & Co., Ltd., 52 York street, Sydney.

The New Lyceum.

Mr. C. Spencer has taken a three years' lease of the New Lyceum, and the official opening took place on last Friday by the Governor of the State officially declaring the place open to the world from that date. Mr. Spencer has got a fine place for the moving picture business, and he should do well, as the longer the pictures are shown the larger the business seems to become. This hall will comfortably seat 3,000 people, and every one has got an uninterrupted view of the stage, and the passages between the seats have been left more than ordinarily wide, and if they had been placed as they are in most of the theaters, they could have made the seating capacity very much greater than they have. Mr. Spencer has all of the latest up-to-date films, and many of them are shown long before they are seen in the United States, and how that is I am at a loss to understand. Now, I speak from a very close watch of the amusement papers in the United States, and as I am connected with the theatrical press, I am sure to know what is going on when it comes to the amusement line. I find, by comparing dates of the first production of a film on this side of the water, that we have had films shown here two weeks before they are mentioned in your paper.

Mr. Spencer is also going in for the making of films, and has a first-class plant for the production of both the negatives and the films for use. It is to be hoped that he will not lend himself to "dupes," as that is not to the credit of any one that has to do with the film business.

Mr. C. Spencer's permanent address is at the Lyceum, Pitt street, Sydney, N. S. W.

At the Glaciarium.

Mr. T. J. West nightly holds forth at this large place, that will stow an audience of 4,500, and on Saturday night it is packed to the very doors, and during the week it is filled almost to capacity. Mr. West has to vacate there on the 25th of this month, and then he goes to the Town Hall (that will also seat the same number) for six weeks, and where he goes from there the writer knoweth not, but Mr. West told me that I could say that West's pictures had come to Sydney to stay, and what Mr. West says he generally means, and that means a lot. As Mr. West has Louis De Groen's Vice-Regal Band, that in itself is worth the price that is charged for admission, and as he places his pictures on as well as the best, it only stands to reason that he should be well patronized.

Mr. West has a lease of the Wirth Brothers' Olympia in Melbourne, and that has fully as much seating capacity as the Sydney place, if not more, and he has also a company running in Brisbane, Queensland, and one or two in New Zealand and one in Tasmania. Mr. West also imports films and supplies, and he is now going over to England to open an office to export all the latest productions, just as soon as they come into the field.

When the first moving picture show came to this city, it was a man sent out by the house of Lumiere, in France, and the representative that came here could not speak one word of English, yet he made enough to retire on and also the fortune of those that put some money in the venture. It is of interest to look back and see the number of films that he made that show with, the same programme submitted nightly and daily every half hour, and the place was packed at every performance, people clambering and fighting to get inside the show, with prices three times as high as what they are getting now, to see the same thing and not as good then as now. The business then went flat for some years, but gradually was revived again, till now every show has its moving picture machine, and no bill of fare, so to speak, is complete without it.

Australia is a peculiar country to cater for in the amusement line, and not only is it peculiar, but it is exacting to the very utmost. They have got so that it will not stand for anything that is not top notch.

At the London Bio-Tableaux.

Mr. Clement Mason, at this place of amusement, formerly known as the "Queen's Hall," nightly has good business, and he also adds another additional attraction in the shape of a young lady orchestra that discourses sweet music, and they make rag-time go as well as the more classical productions. Mr. Clement Mason has also a depot for the hire and leasing of films, machines, etc., and also the sale of them.

Mr. Mason is at the present time on tour of the West with his No. 3 Company, and I do not know when he will return to Sydney, but he has some one in charge who looks after his business all right, and it seems to go on just as well as ever, during his absence. He is also advertising some new Easter attractions for the coming rush of country people, who wish to go to some place to be amused nightly, and there is to the writer's mind no more healthy and diverting amusement than the moving picture show, as they are very strict over here, and anything of a demoralizing nature is not for the moment permitted.

At the American Picturescope Company.

This is right close to the Queen's Hall, and has been built purposely for a moving picture show, and Mr. King, the manager and proprietor, has no cause to regret the day that he also put his good solid dollars into films and machines, as he has his place well filled nightly. Mr. King, the manager, also sells films and machines, and also caters for "at homes" and outside amusements, and he, like the others, are putting forward fresh efforts to make the Easter season very attractive to patrons.

Mr. King is also absent from the city with his No. 2 Company, in Brisbane, and is doing very well in the Northern State.

There is one thing that will strike your readers in the States as very drastic, and that is the fact there can be no shows given in this part of the world on a Sunday, and a charge made for admittance; that is, an infringement of the laws of this country, and so you see that they are not working the "soul case" out of an actor over here like in the States.

I am an American, and was born and educated in the State of Connecticut, at the good old town of Danbury, and since I have been resident in foreign lands I see more fully the folly that the Americans are guilty of in making wrecks of themselves before they are fifty years old. They get less enjoyment out of life than in any country under the canopy of heaven.

Business closes here at one o'clock on Saturdays and Wednesdays, and you can please yourself what day you take, but one of those days you must close up at one, like it or not. The law says so, and the law must be obeyed. All wholesale houses close at one on Saturday, and lots of retail houses as well. Now they are trying to get it a universal

Saturday half holiday. Then they have about one dozen legal holidays a year. On Thursday next, all wholesale houses, banks and insurance offices, custom house and exchanges will close their doors, not to open them till the following Tuesday, and they will have another holiday the 25th of May and the next in June, then the first Monday in August.

Oh, they do work hard here! Shops mostly open at about nine and close at six. Must, the law says so, and the law must be obeyed. Well, I don't see but what they make just as much money in the end, and they are people for out-door sports.

I do not think that any American who has spent a few years here could ever return and stand the stuffy, shut-up, ill-ventilated places, especially in the Winter time. He would suffocate. Here we live in the fresh air and sunshine the year round. Never get a frost all the year round, and neither feel the heat or the cold as you do in New York.

W. H. H. LANE.

SITUATIONS WANTED.

Do not fail to notify us immediately when you have secured a position

Experienced Operators.

Fred Raoul, Edgewood, Ga.
Philip Stevens, Madison, Me.

TALKING EFFECTS OR LECTURES.

Ralph Knaster, 1524 First Ave., New York City.
N. Finkelstein, 274 Broome St., New York City.

FILM AND SLIDE COLORIST.

Miss E. M. Martine, 29 Patterson St., Orange, N. J.

Film Review.

THE MAN IN THE BOX (Biograph).—How amazingly ingenious are the schemes concocted by the denizens of the underworld, in their nefarious operations! It does seem a pity that the powers of their fertile and inventive brains are not used in a better cause. One of the most ingenious plots at robbery is depicted in this Biograph film. A poorly compensated bank clerk is, we may say, in that trying position of "Tantalus"—in sight of tons of money but not a dollar of his own. This became more torturing as time went on, until at last, when the bank was arranging to ship a large quantity of cash to the West to relieve the recent money stringency, he made up his mind to heed the solicitude of that specter which had haunted him. Listening to the instructions given to the bank's messenger as to the shipment of the funds, he hustles off to a gang of crooks in whose company he had fallen. He tells of the proposed shipment, what express, what time and where to. They are not long in devising a plan, and a most clever one at that. A large coffin box is procured and one of the parties is to be fastened in it in such a way that he can release himself at the proper time. This is to be shipped on the same train and to the same place as the funds, the others of the gang to go as passengers. Next a man is selected to go into the box. This is done by drawing from a pack of cards; the one getting the Ace of Spades is elected. By fatal fortuity it falls to the bank clerk. In he goes and is shipped off. The coffin box and the express strong box containing the funds are now seen reposing in the express room of a lonely Western station. It is past midnight and the last train has gone through. The station agent, making himself secure for the night, so he thinks, starts to eat his lunch in the next room. Slowly and noiselessly the top of the coffin box raises and out comes the man. With pistol in hand, he stealthily approaches the agent from behind. His first intention is to shoot, but, no, this would arouse the village. A blow on the head with the butt of the gun brings the agent to the floor like a log. The door is locked. From the agent's pocket he gets the key, opens the door and signals to the crooks who are in waiting. They enter and at once start to break open the box by drilling and blasting the cover. Meanwhile, the agent, who was only stunned by the blow, crawls to his telegraph instrument and sends out a help signal. A terrific explosion and the iron box is opened, but, as they are taking out the coveted cash, they are surprised by the arrival of the railroad men, overpowered and taken into custody. Length, 544 feet.

THE INVISIBLE FLUID (Biograph).—Had the poor melancholy Dane, Hamlet, lived in this, the twentieth century, he would never have given voice to the remark, "Oh, that this too, too solid flesh would melt, thaw and resolve itself into a dew!" No indeed! He would have procured some of the mysterious fluid compounded by an erudite scientist by which things animate and inanimate were rendered non est, for ten minutes at least, by simply spraying them with it. In an atomizer, he sends a quantity, accompanied by a letter, to his brother, in the hope of his putting it on the market. The brother regards it as a joke, and, while toying with the atomizer, accidentally sprays himself. Presto! he is gone, to the amazement of the messenger boy who has carried the package thither. The boy reads the letter, and at once sees the amount of fun he can get out of it, so he nips it. Strolling along the avenue is a young girl, leading a dog by a chain. Swish! and a dangling chain is all that is left with the girl. Next, a Dago with a fruit stand; first, the fruit stand is made to disappear, then the Dago himself. Two expressmen are lifting a heavy trunk from their wagon when the boy appears. Same result—trunk vamooses, as do the expressmen, with another squirt of the fluid. A wedding party is just leaving church when this young imp comes along. The groom vanishes, and the bride is thrown into hysterics. Into the park he meanders, and many and ludicrous are the tricks he plays. Finally, he enters a restaurant, and, after almost throwing the place into a panic, goes to pay his check, but, instead, he, with one spray, obliterates the young lady cashier and then steals the cash register. He is now chased by a mob of his victims, who have by this time overcome the influence of the fluid and become reincarnate. Halting on the road, he turns on his pursuers and effects their disappearance one after another as they approach him. A copper steals up from behind, and, taken unawares, he is carried off to the station house. With a policeman on each side of him, he appears before the judge. Picking up the atomizer, he gives it a squeeze and vanishes instantly, leaving the judge and officers dumbfounded. Length, 662 feet.

HONESTY IS THE BEST POLICY; A Pathetic Story of Life in the Slums (Edison).

Synopsis of scenes:

The Home of Poverty.—In a small garret in the slum district of a great city, a poor, sick mother, with two children, a boy and a girl, is struggling to keep her little home together. The girl cares for her little brother and sick mother, who slowly becomes worse. The children realize that they must have a doctor or their mamma will die.

One Touch of Nature.—The two children visit the home of a prominent doctor and beg him to come and help their mamma. They have no money and he cruelly drives them away. While the two children are crying in the street they are met by a newsboy, who learns the cause of their sorrow. Cheering them up, he gives half his papers to the little boy to sell and to the little girl he gives some money that she may buy flowers and earn more. The two children hasten away.

Cafe.—The little girl tries to sell her flowers and the little boy his newspapers. One gentleman buys a paper and lays his pocketbook on the table while waiting for change. A sneak thief steals the purse. The boy is accused and is about to be arrested when the gentleman's kind-hearted wife interferes and he is released.

The Test of Honesty.—The little girl finds a purse and returns to her mother, who has become worse. She must have medicine. The little girl decides to take some of the money from the purse and procure the medicine. (The drug store)—The medicine is obtained. The struggle between right and wrong. Right conquers. She runs out of the drug store, crying, and returns the money to the purse.

The Prayer to Heaven for Help.—She reads a notice of the lost pocketbook in the paper and sends a note with her little brother to the owner of the purse.

The Prayer is Answered.—The loser of the purse arrives and identifies his property. He notes the miserable condition of the mother and children. Leaves some money on the table. After his departure, packages and bundles of every description begin to arrive; also the best doctor in the city for the sick mother. Honesty receives its just reward. Length, 640 feet.

THE PUPA CHANGES INTO A BUTTERFLY (Great Northern Film Co.).—Shows the vicissitudes of a pretty peasant girl who gives up her home in the country for city life. Meets temptation, but finally settles down to happy married life. Length, 459 feet.

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AN HONEST NEWSBOY'S REWARD (Lubin).—A deserving, energetic little lad, thrown on his own resources at a tender age, helping his mother and sister to keep "the wolf away," uses his spare moments in selling papers. An old merchant drops a bulging wallet while crossing the street, which the boy sees and attempts to restore. An automobile throws him to the ground. The merchant takes him to the hospital. The boy hands the wallet to its surprised owner, who gives him the contents and his address. Restored to health, he visits the rich man's place of business and there he is received with kindness and given work. Instead of frittering his time, his nights are spent in study, and being of a mechanical turn, he inventes a machine calculated to save his employer many thousands. His superior qualities are recognized by his employer, who receives him as a partner. The changes in the fortunes of the little family from wretchedness to affluence, smiles and joy in place of darkness, all reward the aggressive little hero. Length, 745 feet.

TWO LITTLE DOGS (Lubin).—"Pat" Clancy and "Heiny" Dietrich work together as laborers. On their way to work one buys a paper and reads of "a family being saved from burglary by their pet dog." Much affected by this story, they "knock off" work and buy dogs, which they take home. The dogs begin to fight, the two families participate in the melee with such vigor that the cops interfere, and they are carted off before the magistrate, where another discussion starts, and dogs, police, Irish, Dutch, old and young, pile up in a compact mass. Length, 210 feet.

Pathe Freres issue:

BEATRICE CENCI.—This picture is an illustration of the story of Beatrice Cenci, the young woman who planned the murder of her guardian, in Rome, in the year of 1599. We see Francesco Cenci, who is an extremely gruff and cruel man, with Beatrice, who is his ward. He makes love to her, but she spurns his entreaties, for she has one who is very dear to her heart by the name of Guido. She writes a note to him to come to the tower of the castle, which he does, and gains access to her quarters by means of a rope ladder, which she lowers from the window. We see them planning a nefarious crime, and while he goes to get the aid of two ruffians, she drugs the old man by putting a potion in his wine, and soon he is feeling the effects of the poison and retires to his room, where he lays in a stupor on his cot. Guido returns with his assistants and they enter the old man's chamber and while he is sleeping sink a knife into his heart.

They throw the body from a window and make good their escape, but some servants who have heard the excitement rush out and find the corpse of their master lying in a heap under the window. They immediately pursue the murderers, and overtake them in a lonely spot in the woods, where they kill Guido and one of his companions, but spare the other fellow, who promises to reveal the secrets of the plot.

They take him back to the castle and there confront him with Beatrice, who is apparently in deep grief over the body of her dead guardian. He accuses her of being the instigator of the crime and she is taken to prison.

The last picture shows her in the prison and submitting to the tortures of the strappado, but she strongly proclaims her innocence of any hand in the affair. Finally she is confronted with the body of her lover Guido, and, realizing her loss, she confesses and is condemned to die on the scaffold. 770 feet.

THE NEW MAID.—Two men and a woman, professional criminals, are seen in their lodgings, when one of the fellows reads an ad from the paper, calling for a new maid in the residence of one of the rich families of the city.

The woman sets out and calls at the stated place and secures the position. Returning to the den of thieves, they proceed to carry out their clever ruse of sending an accomplice with her to rob the house. They take an old trunk and one of the roughs gets into it and they strap the lid down and carry it to the house as the young woman's baggage. The lady cordially receives her and her luggage and shows her to her room. As soon as the mistress goes out the girl releases her accomplice and they await developments.

After supper the mistress doses into a quiet slumber, and her son, who noticed the beauty of the new maid, steals up to her room and is making love to her while her pal is hiding under the bed. Suddenly they hear footsteps on the stairs, and she hides the boy in the trunk. The man of the house, having as keen an eye for beauty, steals up to pay the pretty maid a visit. The old fellow is making things interesting for her when he thinks he hears his wife coming and he too is put in the trunk with his son. Immediately the girl and her companion fasten the straps, making them both prisoners, and going through the house steal all the valuables and money and escape.

When the mistress awakens, she hears the noise of the prisoners in the trunk, and, missing the valuables, summons the police, who carry the trunk to the station, and, upon opening it, the woman is horrified to see her husband and son in it.

She soon realizes the meaning of their peculiar imprisonment, and, after giving them both a good beating, she falls hysterical in the arms of an officer. 721 feet.

RUFFIANS THRASHED.—We see a strong man who gives exhibitions in a little theater of which he and another man are proprietors. After the performance the two men leave and go to a cafe, where they divide up the proceeds of the day. While they are seated at a table counting their money they are seen by two ruffians, who follow them, intending to waylay them. The friends separate, each going his respective way, and as the strong man is crossing a lonely bridge he is confronted by the toughs. They, not realizing the terrible strength of the Hercules, grab him, and in a moment we see the Sandow swinging his victim in the air like a piece of cloth and casting him into the gutter, walks coolly off. The fellows, who are worse for their experience, hobble off and meet the other man. They attack him, and he, being a skilled athlete, gets his opponent on his back and carries him to the police station and turns him over to the law. 164 feet.

ASTRAKHAN FISHERIES.—This picture shows the fishermen setting sail for the fishing banks, and one would judge from the happy smiles that wreathe their faces that they were starting out for a pleasure trip, and so no doubt it is to them, hardy fishermen that they are. The next view shows them casting their nets, and then we see them dragging and throwing the fish by the tons into the boats. We get a good view at close range of a fine big fellow about four feet long and gathered around him are the satisfied fishermen.

The last scene is the return home, when the boats at full sail start for port with their wonderful cargo. 295 feet.

PECULIAR PEOPLE.—This beautifully colored film shows a man who takes two marionettes out of a case and places them on chairs. He retires and immediately they become alive and move around the room and do many interesting things, such as eat, drink, dance, quarrel and fight a duel. They then return to their original inanimate state and are motionless puppets when the man comes in again. He now pulls them apart and places them back in the cabinet.

He next takes a hoop and causes beautiful girls to appear and dance and do many graceful things and disappear into space. Then we see a clown who does many droll tricks and he too disappears into space.

Finally we see an ensemble of all the characters, who are very much alive, and form a beautiful picture. 393 feet.

GRANDFATHER'S PILLS.—A young woman sitting on a bench in the public park is annoyed by an old man sitting next to her and paying her persistent attention.

Resenting this ridiculous flirtation, the young lady rises to leave, but the old man tries to stop her, so she pushes him down and is soon seen seeking more peaceful quarters.

The old flirt, disgusted, starts reading his paper, when his attention is attracted by an advertisement of some wonderful pills.

This remarkable medicine restores youth to the most decrepit and feeble. Charmed by the prospect of once more being blessed with youthful strength and energy, our old beau goes to the specialist, accompanied by his grandchild, and purchases the priceless life restorer.

Arriving home, he takes one of the lozenges, and, feeling quite nimble again, goes out, not forgetting, however, to lock the pills away in a glass bookcase.

The grandchild, being now alone, breaks the glass window, grabs for the pills, and, having eaten a whole handful, feels supernatural strength flowing through his young veins. He upsets a table on his way out and, coming across some moving men struggling to lift a heavy cabinet, pushes them aside and has soon placed the piece of furniture in the van. From there he goes and defies a heavyweight man, rescues a drunkard from the clutches of the police by throwing the patrolman over a fence, and at last returning home, enters the old people's sitting room. The grandfather wanting to punish him for his escapade, soon repents, for the young Hercules taking his elder across his knee gives him a sound thrashing, and, expelling him from the room, sits down smoking a good cigar. 541 feet.

DOUBLE SUICIDE.—A young woman is seated in a room with her father awaiting the arrival of her fiance, who is coming to ask the old man for his daughter's hand. The young lover is soon on the scene, bearing a beautiful bouquet for his lady love. The unfortunate young Romeo does not stand very high in the old fellow's estimation, and when he makes his proposition the infuriated father strikes him over the head and promptly ejects him from the house. The young man, broken in spirit at the failure to win his suit, is seen entering a cafe, where he writes a note to the girl suggesting that they commit suicide together. The maiden, on receiving it, hastens to meet him. The next picture shows the young couple meeting and going to a lonely spot in the woods, to bid their last farewell in this cruel world. The girl, kneeling down, he points a revolver at her head, but just as he is about to fire they are frightened away by a hunter close by. They go to another part of the

forest and after tying a rope around their necks and fastening the other end to a tree, are about to strangle to death when they are again interrupted by a couple of young lovers. Next we see them in the act of jumping into the bay, but a couple of fishermen loom up from behind the rocks and again they are foiled in their scheme.

They are so intent in their purpose that they purchase some charcoal and go to a room in the tavern to suffocate. He writes a note to the chief of police, telling him of his designs and asking him to inform her father, which he does. Finally we see them light the coal and lie down to die by the poisonous fumes, but a draught blows the window open and admits the fresh air. The proprietor of the hotel, seeing the smoke pouring from the window, sends in an alarm for the fire department. In the meantime the repentant father and police arrive and are shown to the room where the unhappy couple are trying to end their miserable existence. The old man is so elated at finding his daughter alive that he clasps her in his arms and gladly gives his consent to the marriage. The firemen arrive, and, turning their hose into the smoke-filled room, drench the whole party. 590 feet.

VICTIM OF HIS HONESTY.—We see an unfortunate outcast begging of the passerby on the street. Soon hungry and weary, he falls asleep on a bench, but is not allowed to slumber long, for a policeman comes up and orders him to move on. We next see him trudging down a thoroughfare, when he picks up a purse that a careless woman has dropped. He opens it to see if it contains anything of value, when part of the money and some of the papers slip out.

The woman on missing her purse hastens to the police station to report her loss. While there the poor beggar, who is too honest to keep what does not belong to him, enters and hands the bag over to the officer at the desk, who gives it to the woman. She is overjoyed to get it back, but on opening it discovers that part of the contents are missing, and immediately accuses the poor man. Grabbing him, they throw him into a cell, refusing to listen to his plea for mercy.

As all this is taking place at police headquarters, another pedestrian, passing the spot where the tramp found the purse, sees something on the pavement that attracts his attention, and when he picks it up, finds greenbacks and valuable papers rolled together. He also hurries to the station, where the woman recognizes her property. When they realize the injustice that has been done the beggar, they hasten to his cell to release him without delay. But, alas, they are too late, for the lifeless form of the discouraged and heartbroken beggar is seen hanging from the window bars as they enter. 360 feet.

UNLUCKY ARTIST.—We see an ugly woman posing for an artist who is just putting the finishing touches on her portrait. She leaves, giving orders to the painter to deliver the picture at her home. Soon the young man, happy with the expectation of receiving a large sum for his work, is on his way down the street with the precious picture. Meeting a carrier, he fastens it on his back and sends him on his way to the home of the purchaser. But the carrier soon meets a friend, and they stop and seat themselves on a bench to have a chat. While seated, a mischievous boy steals up and disfigures the portrait by adding a mustache to the lady's face. The messenger, unconscious of what has been going on, bids his friend good-bye and continues on his way. Arriving at his destination, the young artist is there to present the picture to the woman's husband, but to his horror and

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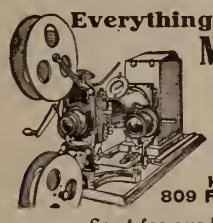

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dismay he finds his work ruined. The woman's husband, furious, refuses to accept the portrait and orders the artist off his property.

For revenge, the disappointed painter and his friends secure a horse and return to the house, where the master is seated in an easy chair on the lawn, and, tying the animal to the rungs of the chair, start him off and drag the infuriated man all over town, followed by his family and a howling mob. 442 feet.

POOR PUSSY.—A woman is seen feeding her cat and is as attentive to it as though it were a child. When puss finishes her delightful repast the mistress prepares to take a journey. Getting kitty ready, she puts her in a basket and while she is preparing her own toilet the maid enters and takes the basket containing the cat and starts away down the street. She has not gone very far when she meets the idol of her heart, a policeman, who takes her for a stroll. They sit on a bench and she lays the basket beside here and in the height of their love making two mischievous boys steal the cat and place a rock in the basket instead. They take poor pussy and tie her to a kite and away she goes high up in the clouds. After dangling in midair for some time she finally drops in front of a restaurant. The proprietor, who is standing outside, grabs the cat in high glee and takes her in to the chef, who soon converts poor pussy into a most delicious rabbit stew..

The woman in the meantime misses the cat and starts in pursuit of her maid, whom she soon overtakes. and they in turn follow the bad boys and the kite. Finally, tired and worn out, she drops in to the cafe and orders some of the rabbit which appears on the bill of fare. The proprietor goes to the kitchen and dishes it up and while there he has a quarrel with the cook, who, for revenge, comes into the dining room and tells the woman of the fate of her cat, and proves his assertions by producing the fur. The woman, wild with rage and sorrow at the loss of her pet, attacks the cook and his employer, and is soon avenged, for she breaks everything in the place, giving both men a terrible beating. 459 feet.

Kleine Optical Company issue

THE OLD ACTOR (Urban-Eclipse).—A beautifully rendered subject, full of pathos. The leading figure in this series is an aged actor, upon whom Dame Fortune forgot to smile. In an attic, barely furnished with the necessary appurtenances for even the most humble existence, the actor, his wife and two children make their home. The cupboard is bare and the little ones are sorely in need of food and clothing. The wife is ill and in need of medical attention and proper nourishment. The landlady appears for her rent, and as it is not forthcoming she gives notice to move. The grocer calls, but as there is no money with which to pay he takes the provisions back with him. The old actor is in great mental and physical distress, and bidding all farewell, he departs with a heavy heart in quest of work. He meets a friend who promises to secure him a position, but his immediate needs are not satisfied by promises, and, discouraged, he seeks the river, in which he wishes to end his existence. On the bank he kneels to make supplication for those so near and dear to him, and as he does so he has a vision, in which appear his family. He sees himself, viewing his wife and children, and the thought of what life would be to them without him gives him such strong convictions of his responsibility that he promptly abandons his plan and continues his quest for work. At a Summer garden he delivers a speech and elicits the approval and sympathy of several theatrical men. He concludes arrangements with them, signs a contract and secures a bonus of sufficient amount to enable him to provide liberally for all his immediate wants. Photographic quality, perspective and steadiness are perfect. Length, 480 feet.

THE PARALYTIC'S VENGEANCE (Raleigh & Roberts).—A touching drama is enacted in this series of views. A game warden falls in love with the pretty wife of an artisan. In the absence of the latter, the former visits the wife, and as his advances are repulsed he becomes insulting. He later conspires to have the artisan discharged from his work, which drives him to desperate straits to provide for his wife and her paralytic parent. Borrowing a gun, he goes to the woods for game; is watched by the warden, who summons the police and is successful in procuring the arrest of his victim. Gloating over the added trouble he has caused, he returns to the home of the artisan to taunt the wife. In an altercation and struggle he falls over a table, which puts him within reach of the paralytic patient, who seizes the opportunity to clutch his throat and strangle him, thus ending the persecution to which his family has been subjected. Well dramatized and good detail. Length, 614 feet.

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The Near-Sighted Professor...310 ft.
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Damon and Pythias.....———
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Catching a Burglar.....525 ft.
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Professor Bonndera' Pills.....380 ft.
Leap Year; or, She Would Be Wed .....345 ft.
The Interrupted Bath.....175 ft.
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Mary Blaine.
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I Am Afraid to Go Home In the Dark.

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Lenore.
On Bunker Hill, Where Warren Fell.
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The Little Old Red School-house On the Hill.
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A. L. SIMPSON.

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Won't You Wait, Nellie Dear?
Don't Ever Leave Me, Dolly.
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True Heart.
Roses Bring Dreams of You.
Hoo! Hoo! Ain't You Coming Out To-night.
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Santiago Flynn.
When You Wore a Pinafore.
In Monkey Land.
Dear Old East Side.
Won't You Be My Baby Boy?
Dear Old Comrade.
Over the Hills and Far Away.
You'se just a little bit o' sugar cane.

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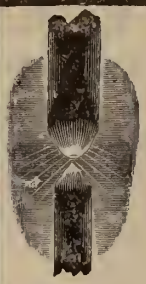

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Editorial.

Are the Shows in Tenement Houses Doomed?

Who or what is the impelling force behind Tenement House Commissioner Butler which has caused him to issue an edict against the moving picture shows located in tenement house districts? His course of action is claimed to be based on the recent decision of a Brooklyn judge, and he "believes that such shows in tenement houses are illegal and intends to force any establishment not conducted in accord with the law to close." But is there any law which prohibits such places of amusement in tenement house property? If so, why has it been overlooked for so long? If such a law is on the statutes, the Commissioner has been lax in his duties by allowing so many of these theaters to be installed. To summarily take action to close them up now seems like injustice against the proprietors, many of whom have perhaps invested their all in the enterprise.

It is said that the majority of the places which will come under the ban are located on the lower East Side of New York City and that some of these places are conducted in a manner that is prejudicial to the community besides bringing disgrace upon the profession. If this is so it justifies any action that may be taken in closing up such places; but because some ignorant or greedy persons should openly violate the law is no reason why the punishment should be equally inflicted on other law abiding citizens.

It seems to us that the only legitimate way to decide whether these places of amusement should be allowed to do business in the tenement house districts would be to take a vote of the heads of the families who reside within a certain radius of each place. Let the fathers and mothers and law abiding citizens decide as to whether these places are desirable in their midst. If the verdict of the people should be against the nickelodeon proprietor he will then have no just cause for complaint.

The Moving Picture Association of New York, which is an organization composed of exhibitors, is urging the Film Service Association to co-operate with it in securing a modification of the stand taken by the city authorities. The building, health and fire departments are working in concert in the matter and imposing conditions that have cause the abandonment of many projects. The main argument advanced against such places is that tenement buildings do not afford adequate means of exit and that the quarters are too small for an amusement place. To meet these objections some of the managers have torn out the apartments above the storerooms and otherwise enlarged the quarters. The outlay in this respect have been larged the quarters. The outlay in this respect has been very heavy and few of the men with such projects in hand have been able to undertake it. The authorities have thus far been unrelenting in the matter and assign as one of their reasons that if they did not maintain the position thousands of lives would be placed in jeopardy by men who seek gain without giving any thought to safeguards against possible accidents. They argue that no law applying to the safety of occupants of tenement apartments can be too strict.

It is not stated what course of action is contemplated to get the modifications desired, but during the coming week the programme will be pretty well framed up. The attitude assumed by the authorities indicates that they will not voluntarily make any modifications, and that if the courts are appealed to they will contest every step.

Motion Picture Theatres as Insurance Risks.

The assertion that these places are largely responsible for dangerous fires is not borne out by facts, and to make such a statement casts a reflection upon the city officials in other departments which pass upon the safety of these places before they can be opened. Certain busybodies have taken every opportunity to exaggerate and make capital out of every trivial accident that has ever occurred in connection with the moving picture theater and this agitation has not been without its effect. Every possible safeguard is now adopted and the latest improved projecting machines are as safe to operate as an ordinary kerosene lamp. It is becoming more and more rare to have a record of any fire in a moving picture theater and if by accident a film should ignite, the flame is entirely confined to the fireproof booth.

* * *

Critics who like to theorize, and who do not trouble to delve into facts, frequently make statements in the public press which are calculated to work injury to this business. In a recent number of the New York Journal of Commerce the following article was printed:

MOVING PICTURE HAZARDS.

Interests of Fire Underwriters Not Yet Properly Protected.

Moving picture devices are being introduced by the thousands all over the country. They are said at this time to be great money makers for the owners, and, therefore, they can pay an adequate rate. In some cities there are ordinances controlling the installation of these machines, but in most places there are none and the losses are beginning to be very frequent. It is suggested that the National Board of Fire Underwriters should frame a proper ordinance governing the installation of moving picture outfits, and that rating associations make a full charge, certainly not less than 1 per cent., for the hazard. Where there is no proper ordinance the charge should be 2 per cent., according to company managers.

We are glad to note that this brought forth the following more sensible comments on the hazards attending moving picture machines:

New York, June 17, 1908.

Editor of "The Journal of Commerce and Commercial Bulletin":

Dear Sir—I notice the article in to-day's issue covering the hazard of moving pictures. It is possible that the article may be misleading to many of the underwriters, particularly as a general statement of this character is often accepted without full investigation. Moving picture machines came into vogue like many other devices that on the surface appealed to a certain class as a means of acquiring wealth quickly with the least amount of effort, consequently many types of machines were placed on the market—some practical, some defective. As the demand became general and their permanency established it became necessary, as in all such cases, to perfect the machines, reducing the hazard to a minimum, with the result that very few accidents have happened and few losses sustained by insurance companies, particularly in the metropolitan area.

Speaking of New York City, it might be interesting to the underwriters to know that the Department of Water, Gas and Electricity and the Bureau of Violations and Auxiliary Fire Appliances have jurisdiction and very strict rules governing the installation of moving picture machines. They compel the operators to be licensed, premises undergo monthly examinations, and the New York Board of Fire Underwriters has strict requirements both as to the construction of the enclosure and the installation of the electric equipment, and it is this supervision that has resulted in a minimum of loss.

It is, therefore, unjust for anybody to state offhand that "a full charge of not less than 1 per cent. be added for this hazard" without thoroughly investigating the situation.

T. W. MAYES.

New York, June 18, 1908.

Editor of The Journal of Commerce and Commercial Bulletin.

Sir:—Having read the article in your paper yesterday and article by Mr. Mayes to-day in reference to the moving picture machine hazard, I take the liberty of supplying an important omission, namely the fact that the National Board in the 1907 National Electrical Code, 65A, pages 137 and 138, has already published specifications for safeguarding the several hazards usually present in this business. While a charge can always be made by local boards of underwriters for noncompliance with these nationally recognized rules, such organizations cannot enforce them any more than they can the adoption of any other specification which they may furnish the assured to remove a charge in his rate. There is no excuse, however, for any municipality not adopting and enforcing such rules, which are not only essential for the protection of property from fire, but life as well.

The remedy, therefore, for the apparent serious menace attending these moving picture installations rests, first with the authorities, who should adopt and enforce the rules above referred to, as well as examine and license each individual operator; and, secondly, by local boards making such charge in rate in each case as will, by saving in premium, justify the expense of the safe and proper arrangement of the machines. The result of the application of the first named remedy would be positive, the second only contributive.

Yours very truly,

W. S. LEMMON.

It is obvious that the restrictions and regulations that are now imposed on these theaters make them very safe risks—far more safe than many other industries which enjoy a much lower premium rate. The constant improvements that are being made in moving picture apparatus together with the strict supervision of the various department officials should be grounds for asking for a reduction of the premium rate, rather than an increase.

This number ends Vol. 2. "Lessons to Operators," by F. H. Richardson, will be resumed next week.

ANOTHER TEST CASE.

The proprietors of moving picture places at Coney Island are preparing to lock horns with the Department of Buildings and the Fire Department on a question bearing upon the seating capacity of their places. Last week the authorities made a big reduction in the number of chairs in the places. They caused from 250 to 1,200 chairs to be removed from each place in order to permit more aisle room. This caused a heavy drop in receipts and the proprietors got together to see what could be done. They sought legal advice and during the past week replaced the chairs that had been removed. This has been done with the expectation that the authorities will proceed against them and afford an opportunity to make a test fight in the courts. There is no doubt that the authorities will act and arrests are dailyexpected.

Coney Island, by the way, is passing throu h a very discouraging period so far as the owners of places there are concerned. In a financial sense it is the poorest season the Island has had in several years. The crowds are there, but the money is not in sight. It is stated upon very reliable authority that the gate receipts at Luna Park have several times exceeded the receipts of any previous year since the park was first opened, but the money spent in the park is far below the figures that represent fair business. Similar complaints are heard in all quarters. In accounting for this condition of affairs those who venture an opinion say it is one of the results of the stringency occasioned during the past Winter by the closing of banks.

The moving picture men on the Island are having an additional burden to carry by the strict enforcement of the regulations applying to exits. Many of them have been put to considerable expense on this score. In a great many places extensive alterations have been required to afford the exits called by the Building Department. In addition to this the booths or coops in which the picture machines are operated have been the object of strict attention during the past two or three weeks. All booths are now built up to the ceilings and covered with sheet metal both inside and outside. All tables in the places are now firmly fastened to the floors to prevent their being upset in case of a hurried exit.

ORGANIZING THE OPERATORS.

Local, No. 35, of the Theatrical, Electrical, Calicium Picture and Projecting Machine Operators' Union of New York and vicinity held its first meeting at Coney Island last Tuesday night and made a substantial increase in its membership. The meeting was an open one and there were in attendance 62 applicants for enrollment.

The opening address was made by Mr. W. D. Lang, president of the New York Union. It is an interesting one, in which the members and applicants were admonished to avoid all antagonism in their relations with employers. They were urged to not indulge in petty complaints and technicalities, but to remember that the time is at hand to organize and not waste valuable moments in fruitless quibbling. Remarks were also made by several members in a similar strain.

Mr. Lang is a delegate to the National convention of the operators, which is to convene the second week of July next. It is probable that this convention will be held in Washington, D. C. It was stated that after this convention is held the permanent officers of the New York Union will be elected and other details will be arranged to put the Union on a permanent footing.

The Union will practically have supervision of the hiring and control of operators in their places of employment. A number of film renters have already informed the Union that they will call upon it for operators as they need them. The Union has practically pledged itself to see that the operators they assign to positions are qualified, that they fill their positions satisfactorily and that those who fail in this will be obliged to come up to the mark or leave the Union. At the same time the interests of the operators will be guarded.

Before Tuesday night's meeting adjourned sixteen applicants paid the initiation fee of five dollars and one month's dues in advance. Forty-four applicants were enrolled and will qualify as members at the next meeting. Each applicant must produce a license card issued by the Department of Electricity of the city before he can be admitted to membership. Two applicants who could not produce license cards were rejected at Tuesday's meeting. The card rule is strictly enforced by the Union.

The next meeting will be held at the Star Theater, in Manhattan, on Monday evening, June 29. At this meeting it is intended to take up the adoption of a wage schedule.

PICTURES OF REAL WESTERN LIFE COMING.

[From the Denver "Daily News" of June 15.]

Moving picture making was responsible for plenty of excitement and, incidentally, Ivy Baldwin almost lost his life while walking a wire 500 feet high, posing for a picture.

The principal place of excitement was Roxborough Park, about twenty-five miles southwest of the city. Here H. H. Buckwalter had arranged for a thrilling picture of Western life and an invitation was sent out to the surrounding ranches for "about a dozen" cowboys to come in and take part in the riding scenes in the picture. They came all right and brought their sisters, cousins and aunts with them. And instead of a dozen the attendance numbered more than five hundred.

Probably the most amazed people of the bunch were the actors and the picture men themselves. Francis W. Boggs, well known throughout the East as a leading man and the husband of May Hosmer, the star, was the "producer," or master of ceremonies. His business it was to write the dope and rehearse the people. Thomas A. Persons, a well known motion picture expert from Chicago, took Buckwalter's place behind the camera. With them they took a dozen or more actors from this city, and also Miss Pansy Perry, who is well known as a society girl and daring horsewoman.

Runaways and Spills.

During the morning there were a dozen runaways and spills that threatened to bring the picture making to a sudden close, but luck was on the side of the photographers and before the clouds came up in the afternoon there had been twenty-two exciting scenes successfully pulled off and recorded on the long ribbon of celluloid. To-day the actors will be taken to Golden and posed in the connecting scenes to finish the picture, which will be put on exhibition in a couple of weeks throughout the picture shows of the East.

Buckwalter went to Eldorado Springs to make a picture showing a day's excitement at that resort. A crowd of several hundred excursionists from northern Colorado helped swell the attendance and when they found that a moving picture film was being made the anxiety to pose was most universal and everyone was a real artist in front of the lens. The thin man and the fat girl lost no time in getting into bathing suits and cavorting around in the sand, instead of the water, and a couple of thousand men, women and children who didn't care to get wet sat along the sides and enjoyed the sights.

Baldwin on Wire in Storm.

During the afternoon Ivy Baldwin started to walk the tight wire which is strung from cliff to cliff, more than five hundred feet above the stream. He had on his best tights, and was specially rigged out to do some surprising and hair-raising stunts in front of the machine. In sight of the multitude below he started out on the wire, and was approaching the middle when a sudden squall of wind caught him and almost blew him from the wire. A shout from below made the canon re-echo, but Baldwin caught his balance and stopped where he could wind his legs around one of the guy wires, hoping the storm would soon pass. Instead it increased in severity, and for more than an hour the little athlete was struggling on the slender wire to maintain his balance. His friends were at one end of the wire trying to shout encouragement to him, but the yells were drowned in the howl of the storm. Then the rain came, and with it hailstones that almost pierced the flesh through the thin silk tights. Baldwin soon found numbness overcoming him, and decided to make a struggle to get across and out of the storm. With staggering steps he plodded along, and finally was caught at the edge of the precipice by his assistant and drawn almost fainting into the little kiosk on the rock.

Buckwalter's plans cover at least two months of making pictures in Colorado, and various sections of the State will be visited in an effort to get thrilling films that will not only amuse the patrons of picture shows, but will avoid the constantly increasing grist of crime pictures that are being shown. Incidentally it is his object to get subjects based on Western tales, and set them in scenes that will boost the State and create a lasting impression and desire to visit the places where the pictures were made.

It is likely that before next Fall ground will be broken for one of the largest motion picture studios in the world somewhere near Denver. Colonel W. N. Selig, the noted Chicago inventor and motion picture producer, will be in the city within a few weeks to decide on the plans which are necessitated by the constantly growing demand for films and the further necessity of making them where sunshine instead of electric lights can be utilized.

MOVING AND TALKING PICTURES ATTRACT MANY.

Many Schemes to Empty the Theater and to Secure a Constantly Changing Audience.

The "talking" no less than the moving picture, is a form of entertainment that just now is perturbing theatrical managers not a little and which has obtained in this borough quite a foothold. That two regular playhouses should have been permanently given over to the moving picture shows in Brooklyn indicates how strongly a performance in which moving pictures are the principal feature appeals to a large part of the general public when the cost of admission is made sufficiently attractive, says the Brooklyn Eagle.

Brooklyn, in common with most other cities of the country, not excepting Manhattan, and continuing down to those communities which are not dignified by the title of city, has lately seen the rapid growth of the moving picture industry. Scores of small five-cent shows have flourished in nearly every part of the borough, not to mention a great number of penny arcades and other resorts in which the moving picture is made the foremost attraction.

With the conversion of the Park Theater, however, with its location upon the most importan thoroughfare of the borough, and the large rental which is exacted for it, into a moving picture house, with a continuous performance from noon until midnight, a new element has entered into the local theatrical situation.

By some theatrical managers the moving picture is not regarded as entirely harmful in its effect upon theatricals, some even going so far as to say that it begets a taste for the theater, which eventually makes the audiences seek the higher type of entertainment which the regular playhouses afford. However this may be, it is an assured fact that thousands of people now patronize the moving picture shows.

Although a recent decision of the United States Court has determined that there can be no moving picture reproductions of copyrighted plays without a royalty being paid to their owners, it is not believed that this will serve to greatly lessen the activity of the moving picture producers or will prevent them from giving an entertainment in which the dramatic element will be enhanced through the use of talking devices, which supplement the pictorial effect of the pictures.

At one show here there is no effort at reproducing sound by the instrumentality of the phonograph or similar talking apparatus, but behind the sheet upon which the pictures are thrown several men and women carry on the dialogue supposed to be enacted by the characters in the picture and other sounds, such as cheering crowds, applause, the noise of running horses, or tramping soldiers are reproduced by these unseen actors. The effect is naturally to add realism to the pictures.

To lend a still greater variety to the entertainments than even the innumerable subjects which can be represented by the moving picture affords, an effort is generally made to give one or more vaudeville numbers in which singing and dancing specialties and occasionally brief comedy sketches are offered, while the useful "sheet" is again brought into play for the illustrated song, which is an indispensable adjunct of all such performances.

In the Royal Theater, on Willoughby street, which has also been given over to an entertainment in which moving pictures play a prominent part, much the same order of programme is given, with the exception that vaudeville shares equally with the pictures in attracting an audience. There is also an orchestra of several pieces.

A visit to one of these shows on Sunday evening showed that this is the night on which the managers reap their principal harvest. Many were the schemes used to empty the theater frequently and to secure a constantly changing audience. Although on this night the usual performance was reduced from a duration of something over an hour to less than half this time, the audience was delicately reminded to leave by the repetition of a picture The big business is shown by the fact that many were standing throughout the entertainment and almost as many as the house could hold were unable to secure admittance until the evening was half over.

In other respects, the use of a "chaser," as it is known in vaudeville parlance, was frequent, but this did not make room for many who wished to see the performance, although each time there was the repetition of a picture, several hundred people left the building.

Moving Pictures to Invade the Church?

Rev. W. G. Archer. Who Has Already Introduced Stereopticon Views and Illustrated Hymns. Thinks So

Under the above title the Louisville Courier publishes a long article on the illustrated sermon and the New York World and Boston Transcript also give large space to the subject. Many clergymen have come out strongly in favor of the innovation.

Rev. Dr. Kennedy, of Walnut Street (Phila.) Presbyterian church: "I have used the stereopticon myself with good results. The system reaches the people through the eye as well as through the ear and there are some who grasp picture explanation more readily than that which can be made by words."

"Anything that accomplishes good," said Rev. T. G. Brashear, of Parke Memorial church, "is to be commended if the means are right. There has been a tendency, some people think, to make the church a lecture bureau but Christ used various illustrations to make Himself understood."

"The idea is generally proper and commendable," said Dr. W. J. Darby. "The pictures serve to hold and fix the attention, they make the service attractive, they aid the minister in making his sermon of the sort that leaves a good impression. I do not believe that pictures will ever become to be generally used in church services, but the world is traveling rapidly, changing rapidly and in that my ideas may be wrong."

Need to Modernize Church.

Here is what Secretary Moggc, of the Y. M. C. A., says on the subject: "I believe that the moderate use of the stereopticon and of moving pictures for illustrated songs and sermons in the church will prove helpful in attracting, interesting and instructing larger audiences than the usual stereotyped service. Certainly if modern conditions are handicapping the church in reaching the masses it is worth while to try any legitimate method to gain their attention. Numbers are not the only thing to strive for but a minister might just as well preach to a crowded church as to a lot of empty pews.

"Illustrated songs and sermons appeal to the eye as well as to the ear, therefore should prove more effective. The essential thing is to appeal to the heart and the convictions. Entertainment is not enough. Pictures will never take the place of preaching and teaching, but can be made a valuable aid. The church needs to be modernized to the extent at least of appropriating and applying the best things of the world that are of themselves clean, useful and attractive to the securing of spiritual results. I think we make a mistake to let the devil have a monopoly on so many of the good things."

Notes and Comments.

Overloading with explosives makes many a gun burst. Overloading with too many theaters is bursting up the moving picture business in many of the smaller cities.

Harry Marion, formerly chief of the slide department at Helf & Hager's publishing house, is now in charge of the park booking bureau at Len Spencer's Lyceum.

The film renters say that just as soon as the dime theater men begin their howl for a general change of film every day, then the rentals will be doubled. Yes, but where is the supply to come from?

The Film Association killed the strife and animosities that existed between the film bureaus and brought about an era of good feeling and friendship among the film men. A good strong association among the slide men would do the same thing.

A few months ago a downtown firm almost had the monopoly of the slides used in the better class of theaters in this city, but it looks now as if the game had fallen into the hands of DeWitt C. Wheeler. And, by the way, Wheeler is producing some magnificent work.

It is so easy to mistake fox fire for real flame that many people follow the will-o'-the-wisp, believing it to be actual fire. So it is with genius. That is the reason one of the editors, or, for the matter of that, both of the editors of one of our contemporaries mistake the enthusiasm of callow youth for the actual fires of wisdom. That great teacher, Experience, will in time show them how ridiculous they are.

One of the largest film rental agencies of this city and one that has been making the hardest kick about copied films, is serving its customers with copied lantern slides. Consistent, isn't it? Well, several of its customers have discovered that they are getting copied slides and now there is going to be a ruction. This same firm has been the recipient of many compliments for square dealing, and now they are passing out counterfeit slides.

That moving pictures sometimes corrupt the morals of children was brought forth yesterday in the Children's Court, when August Treutle, 15 years old, of 504 First avenue, was arraigned before Judge Olmsted on a charge of grand larceny. He told the Judge that seeing moving pictures had inspired him to become a burglar. He pleaded guilty to robbing his employer's place of business of silverware and other property valued at $88.—From "New York Herald" of June 21.

Joe Haffey has left the Imperial Moving Picture Company. Joe was superintendent of the film room and he sent the wrong reel of films to Waterbury. The films came back with a big kick and then Bill Steiner, the general manager, waltzed into the film room and asseverated with so much pungency that a lambent flame filled the room and glowed with so much refulgency that Joe Haffey thought it was moonlight and went to bed. But he woke up presently and found that Jack Chubb had been made Superintendent of the film room and that the name of Haffey was no longer on the payroll.

Many people believe that the frenzy to open moving picture shows has spent its force. They call attention to the fact that it is well-nigh impossible now to send a film over a circuit like was done when there was only one show in a town, because if the rival house has the film one week and the same film comes to the other house the following week they won't take it, as it means the reputation of being slow and behind time. This, of course, means that film bureaus must carry probably fifty films where ten would have sufficed when the old circuit plan was in vogue. Another reason to believe that the business is settling down to a solid business basis is that many of the film rental bureaus are leasing the large theaters and buying up the better class of small ones and conducting the shows themselves. This is not generally known, but the fact remains. It will, no doubt, soon become difficult for some people to get films if this continues.

Trade Notes.

The State of Idaho is the latest to adopt the system of advertising its resources by photographs and motion pictures.

Coffeyville, Kan.—The four moving picture theaters in Coffeyville, the Jefferson, Odeon, Theatorium and Pekin, all report good business in spite of the hard times.

Columbus, Ga.—Mr. J. W. Murphey has sold his interest in the Elite Theater to Mr. Sid Farley, and Mr. Farley and Captain Little are now the owners and managers of that popular amusement house.

Walter Kelly, formerly with the Neil Burgess County Fair Company, is making a success of the Park Theater in Rockville, Conn. No vaudeville—only the best selections of motion pictures and songs.

Colorado Springs, Colo., June 12.—The Electric Theater, one of the prettiest moving picture parlors in the West, opened yesterday, under the management of Messrs. Shuster and Walker.

Monterey, Cal.—A license fee of $60 per year, payable semi-annually, has been decided upon for moving picture shows, which is a reduction from the former rate.

Rochester, Minn.—The Mayor of this city has vetoed an ordinance imposing a license fee of $15 per week on moving picture shows. His action was influenced by a petition presented by many of the best business men in town.

The National Moving Picture Supply Company, 123 Fourth avenue, New York, is a new concern managed by Mr. Campbell. They deal in all standard makes of machines and make a specialty of repair work.

Lorain, O.—The Dome, the new moving picture theater in the Andres Building, was opened Saturday by L. A. Gibson. The theater was again closed for necessary improvements and will open again about the middle of this week.

Herrin, Ill.—Austin Hill and Ransom Little, proprietors of the Casino Theater in this city, are branching out into new territory. Last week they opened a place of amusement in Clifford and are doing a good business. This week they will open a show similar to the one in this city in Benton. These gentlemen have made a success in this line of amusement and never fail to have crowded houses. Both of these new shows will be in the hands of competent managers and will have the best service that can be obtained.

The Manhattan Film Rental Company, 122 East Twenty-third street, New York, have added some new theaters to their chain of houses. They now control houses at Stamford, Saugerties, Bennington, Catskill, Rye Beach, Block Island and are looking for other locations. They have also opened a Southern agency, the International M. P. Supply Company, 421 Law building, Norfolk, Va.

We had an inquiry the other day as to where slides of the Presidential possibilities could be obtained. In one of the large theaters a fine portrait of Secretary Taft was being shown and we learned that the slide came from the Henry B. Ingram Company, of 42 West Twenty-eighth street. Calling at Mr. Ingram's studio, we were shown slides of Taft, Bryan and other celebrities, and patriotic, emblematic and announcement slides for all purposes. The quality of the work of this concern does not need our recommendation.

The Kromograf Slide Company, 5 East Eighth street, New York, is a new concern that is putting out a line of announcement slides of more than ordinary merit. Besides being distinctly novel in style and coloring, the slides possess a quality that is seldom met with in this line of work. The price is also very reasonable. We understand that they are being sold in quantity to jobbers at 25 cents each. We examined a selection of the stock announcements and agree with such experts as Len Spencer and others that they are the best ever produced at the price.

Savannah, Ga.—The Superba offers a feature film which will be of intense interest to everybody, entitled "The Blue and the Gray, or the Days of '61." This film depicts a thrilling war drama of patriotism and heroism, Northern bravery and Southern chivalry and is non-partisan. It is along the lines of "Held by the Enemy" and "Shenandoah," admittedly two of the greatest war dramas ever written. This picture was shown in Charleston Monday and Tuesday and Manager Bandy last night received the following telegram: "The Blue and the Gray shown to 2,400 people Monday and up to 8 o'clock to-night to 2,100. They are blocked across the street and all traffic is stopped." Mr. Bandy invites all the old Veterans to witness the production of the great picture free of charge.

Mr. James D. Law, of Philadelphia, who is doubtless known to most of our readers as a writer on moving picture topics in every branch of the art, from criticism to the composition of the highest grade of dramas, has recently devised a unique style of advertising to which he has given the name "Motographic." The adjective is well chosen, as Mr. Law's creation will certainly attract notice—the first requisite of an ad. Many of the leading newspapers of the country have secured Mr. Law's services in this connection, and we are pleased to call attention to his card in this issue of The Moving Picture World. Advertisers, big or little, who wish to use ads. that will stand out and be read, should lose no time getting in touch with Mr. Law, as we understand his plans necessitate accepting only a limited number of advertisers for every paper or magazine in which his ads. appear.

Kingston, N. Y.—The Bijou Theater (George Carr, manager), one of Wilmer & Vincent's enterprises, has closed for the season. It is reported that its neighbor, the Novelty, one of Higgins & Leeper's houses, will follow suit in a few days. The Lyric, owned by Peaslee & Mann, in the lower part of the city, is installing a cooling plant and will keep open through the Summer. It is rumored that the Bijou, the handsomest house in the city, is for sale. Report says that Wilmer & Vincent, the owners, feel offended because the authorities allowed other houses to open when it was conceded by everyone that there was just patronage enough to make one house a paying institution. They came to Kingston and at an investment of fully $10,000 transformed a building into one of the handsomest dime theaters in America, and which has been patronized by our very best class of people. Last Winter, when the season was at its very best, they were hit hard by the smallpox scare and compelled to close for several weeks. After they opened last Spring and business began to resume its normal flow, a firm of White Plains builders, Higgins & Leeper, leased a building only two doors from the Bijou and started the Novelty. This split the patronage, and although the Bijou remained and is still the favorite house, it greatly reduced the patronage of the same. Wilmer & Vincent, the owners of the Bijou, are old and experienced amusement managers and they can be depended upon to know whether two first-class houses only two doors apart can be depended upon to pay in a town like Kingston. Higgins & Leeper, owners of the Novelty, have had no previous experience in amusement enterprises and have taken a leap in the dark. There are many people in this city who believe their enterprise means disaster both to themselves and the owners of the old house. Yet while the amusement sky is so clouded it is reported that Phil Sampson, formerly owner of Sampson's Opera House, is contemplating the opening of a new moving picture theater in the neighborhood of the new United States post-office near Broadway and Prince street. Dollars to doughnuts, if Phil starts he will win out, or if he loses money it will be somebody else's, not his.

NEW COMPANIES.

American Kinetophone Company, St. Louis, Mo. C. A. Lindborg, 2,449 shares; G. Edward Barnes, 2,449 shares; A. M. Balfay, 2 shares. To manufacture and deal in moving picture machines, etc. Capital stock, fully paid, $50,000.

Cyclo Creative Company, Home Insurance Building, Chicago; to manufacture and deal in moving picture supplies; capital, $10,000. Incorporators: Charles K. Sherman, James B. Phelan, Edward E. Gray.

MOVING PICTURE ASSOCIATION.

Headquarters, 1291 Lexington Avenue, near Eight-sixth Street, New York.

At a meeting held June 19, 1908, the Moving Picture Association of New York has taken steps to make its influence felt in the matter of threatened interference with such establishments as are located in tenement houses. At the last meeting a committee consisting of Messrs. Joseph Driscoll, A. Weiss and Portale was appointed to investigate and cooperate with the film renters and others who intend to contest the ruling of the Tenement House Department. Mr.

Thomas J. Gilleran will act as counsel for the various interests represented.

All moving picture house proprietors of Greater New York who are not members of the Moving Picture Association should join for their own protection. The secretary will give full information on request.

MILTON GOSDORFER,
Secretary pro tem.

THEATERS CLOSED.

La Crosse, Wis.—The Lyric, which was managed by Mr. W. J. West, has closed on account of lack of patronage.

Rochester, N. Y.—The Davidson Theater has been closed. Vaudeville and motion pictures at low prices proved a losing venture for Messrs. Chas. Gilmore and F. R. Luescher.

PROF. KELLOGG PHOTOGRAPHS WILD ANIMALS AND BIRDS IN THE MAINE WOODS.

Rangeley, Me., June 20.—With priceless moving picture films and data procured in the wilds of Maine of the habits, haunts and activities of the busy beaver family, caught for the first time in the history of nature studies, sets of films depicting bird, animal and insect life and information on the effect of music upon the denizens of the wild, Prof. C. R. Kellogg, a New York naturalist, came out of the Dead River regions around the Kennebago chain of lakes to-day, after a month's work far from the haunts of mankind.

The Dead River region is the habitat of numerous large colonies of the interesting beaver family, and it was in the midst of these beaver colonies that Prof. Kellogg spent his days. With his special apparatus carried far into the woods where neither roads nor trails penetrate, Prof. Kellogg set up his establishment and was able to procure a most wonderfully interesting series of motion pictures of the beavers at work and at play in and around their spacious houses fringing the ponds they artificially create for their dooryards. He caught them toting large and good sized logs, rafting them down the streams with the skill of river drivers, adjusting them with intelligence remarkable for dam construction, and photographed them at work on tree felling.

He obtained valuable pictures in motion of clouds of beautiful colored butterflies; with his phonograph he got wonderful animal sounds, and songs of birds, the like of which he says man scarcely ever hears near civilization; a record of the bull moose calling to his mate, the weird night cries of the Indian Devil, the almost human cries of wounded rabbits and of the prowling loup cervier.

This material will be used by Prof. Kellogg to illustrate lectures on nature study and is the first attempt in this unique direction. With real pictures and real sounds simulated he hopes to set at rest many claims of nature fakirs and nature writers' theories.

CHICAGOANS LIKE THE NEW STYLE OF SHOW.

Chicago, June 23.—The Colonial Theater is drawing crowds at the presentation of the "Cyclo-Homo," the newest and most important development of the moving picture form of entertainment and which is fully entitled to the designation of "Advanced Moving Pictures." It is a happy combination of the lecturer, impersonator and the pictures, with musical and dramatic accompaniments, and Henry Lee, its promoter, has reason to be proud of the manner in which it was received to-night.

Mr. Lee has been laboring assiduously for four years on his subject. It is an amplified and elaborated combination of that which Stoddard and Elmendorf and Edison have been doing for years, and yet, as an entity, it is away from all of these.

The performance is a masterful one and is destined to longevity, since it appeals to the growing mind and amuses the mind matured. Its value, aside from this, is its educational angle.

The pictures themselves are the best seen in this city and may truly be said to represent the last word thus far in the pictorial amusement line. With the incidental music, supplied by John Crook, the English composer, Mr. Lee also takes opportunity to add many dramatic effects to his description of the places seen and he also adds to his clever impersonations by skilfully introducing happy reminiscences, anecdotes and interesting sidelights on the characters of the noted people he impersonates.

To George Kleine, who is responsible for the pictures, is due praise for their clearness and perfection of detail, while Manager George W. Lederer has picked out another big winner as an attraction for his Colonial Theater.

Manager Lederer, of the Colonial, said: "The Lee show is really a tremendous hit from every standpoint. The concensus of opinion is that there is at least something new under the sun. The audience became wildly enthusiastic and applauded almost continuously, so much so that the curtain did not fall until nearly 12 o'clock."

The incidental music has been prepared by John Crook, the English composer. The literature is positively brilliant and sufficiently elastic to give opportunity for introduction of many happy sidelights, reminiscences, witticisms, anecdotes and shadings in which Lee is past master.

George Kleine, who has done probably more than any one individual toward the advancement of optical science and motography, is responsible for the unprecedented clearness, completeness and perfection in detail in this remarkable and intensely interesting entertainment.

George W. Lederer, who is constantly seeking and giving to the public innovations of the most admirable and enduring sort, has again seized upon what is very evidently a tremendous winner, and these two, with Henry Lee, may easily be said to have introduced to the public a genuinely new and welcome form of entertainment.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Wife's Devotion" is a clever dramatic subject.

"Winter in Northern Europe" is another of those scenic subjects of value.

"Student's Predicament" keeps the audience in a roar from start to finish.

"A Suburban Midnight Alarm." A very entertaining and laughable comedy subject.

"Brothers of the G. A. R." is a film full of dramatic interest to every one.

"The Pretty Flower Girl" is an excellent comedy and richly colored.

"Circumstantial Evidence" is a good film of dramatic merit.

"Dr. Jink's Liquid Life Restorer" is a funny one and receives the most applause.

"Orphan's Easter Eggs" is a film that is beautiful beyond description.

"Buying a Cow" is a choice selection, embracing uproariously funny comedy.

"The Blue and the Gray" is one of the best reproductions of war scenes ever attempted and is also thrilling and interesting.

"The Justice of the Redskin" is an added attraction and is also a thrilling subject.

"Robbie's Pet Rat." This is a picture that keeps the audience in a steady roar of laughter; is also humorous and dramatic.

"A Tyrolean Drama." A picture with startling situations, pretty scenery and a grand ending.

"When Casey Joined the Lodge" is a happy-go-lucky comedy full of interest.

"The Slaves of the Czar" is full of action, strong dramatic scenes and lots of comedy.

"The Lost Coin" is described as a pathetic story of delayed justice.

ELEVATE MOVING PICTURES.

The social phenomenon represented by the "nickelodeon" is a development of our civic life that indicates an upward trend of the times and with a little care this popular form of cheap entertainment can be made to wield a most potent influence for good in the community. Let the proprietors of the moving picture theaters do what they can to gradually abolish the displays of "wholesale murder" which are now too often a part of the program, for it is a fact, whether we realize it fully or not, that we are growing away from the old standards of public entertainment and it will not be long before stories of "An Avenging Son" and "I'll kill muh hated rival" will cease to hold our attention. Train robberies and safe-blowings are hardly the proper kind of intellectual food to spread before the plastic minds of children, for the impression left by the vivid picture forms a part of the man's character later in life, and this latter fact no doubt often is responsible for a criminal act which otherwise would not have been committed.—Z. T. Reve in St. Louis "Post-Dispatch."

CORRESPONDENCE.

Middletown, Pa., June 12, 1908.

Editor Moving Picture World, New York City:

Dear Sir—I write you to see if there is a movement on foot, and if not, isn't there some way to bring the film exchange dealers together to frame some rule whereby they can stop any moving picture theater from showing more than one film for 5 cents? There are two moving picture shows here, but the one is on its last pins simply because his place is too small to show but one film, but the other fellow shows two or three old ones, and by so doing he is ruining the business, and I know of other places in the same predicament. This thing of showing more than one film for 5 cents should be done away with, and the sooner the better for the business. I haven't yet received my June 6th World. Will you kindly give me address of the Edengraph projecting machine, and oblige. Yours truly, J. M. LENNEY.

[Address of Edengraph Manufacturing Company is 42 East Twenty-third street, New York.—Ed.]

NORDISK FILMS ARE HONORED.

7 East Fourteenth St., New York, June 24, 1908.

Editor Moving Picture World.

Dear Sir:—We take pleasure to inform you that our main office has cabled us that we were awarded the first prize, a gold medal at the Cinematograph Exhibition held in Hamburg, Germany, recently, at which the majority of the high class film manufacturers were represented with specimens of their work. In addition to this we were awarded the prize of honor. Yours very respectfully,

GREAT NORTHERN FILM COMPANY,
(Nordisk Film Co. of Copenhagen),
Per Ingvald C. Oes.

WHO CAN USE THIS MAN?

West Haven, Conn., June 10, 1908.

Moving Picture World,

Dear Sir:—Could you help me get a position as manager or cashier of some moving picture theater, or a position where I could learn the moving picture business or advise me in reference to same? I am a married man, forty years of age, good habits, etc. Had financial means once, but have been unfortunate.

If I could get something to do in this line that would pay my own expenses I could make arrangements for my family for a time, till I could better myself. I write you as I think the moving picture business has a great future and would like to get into it. Trusting you will learn of something, somewhere, that will suit my case and thanking you in advance, I am Yours respectfully,

H. D. SUTTON, 666 Campbell Ave.

FROM AN EXHIBITOR.

Washington, D. C., June 3, 1908.

Editor Moving Picture World.

Dear Sir:—With your kind permission, I wish to recommend through the columns of your valuable paper the Royal Reactor, a machine I purchased from Mr. Herman E. Roys, of New York. In speaking of this machine, I wish to state that since installing same my light is the best in clearness and brilliancy I have ever seen on alternating current; gives absolutely no heat, and the meter seems to be registering about one-third the usual amount. It is a great machine. Credit is due Mr. Herman E. Roys, the inventor, and I wish him success. Very truly yours,

FAYETTE MORGAN,
Prop. Diamond Theater, Washington, D. C.

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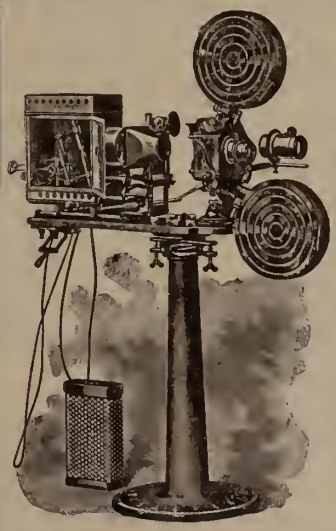

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Film Review.

THE OUTLAW. Depicting the Deeds of Daring of a Modern "Fra Diavolo" (Biograph).—Without doubt, the Biograph Company has, in this subject, produced one of the most sensational and interesting films ever made. It is rich in incidents of a most exciting and thrilling nature, showing a phase of life on the Western frontier in the days of '49, with a vein of love and romance running through it.

Jack Morgan was a handsome fellow, but an outlaw, and although he worked in a most fearless, daring fashion, he successfully thwarted all attempts at his apprehension. Hence it was that the mere mention of his name sent terror to the hearts of the stage drivers of the mountains. Many were the wonderful tales told at the relay inns along the stage route that made the tourists shudder with fear as they resumed their course Westward. Dick Stanley was one of the nerviest drivers on the stage line and had, as yet, escaped molestation from Jack. Dick was deeply in love with Mollie, the innkeeper's daughter, but, as our story opens, they quarrel and fall out. At this moment along rides Jack, who, of course, is unknown to Mollie. He asks for a drink from the well beside which the girl stands. The bright, cheerful countenance of Mollie makes a decided impression upon Jack, and it is needless to say that the handsome young bandit—well, it is a case of love at first sight. Jack drives off, and Dick, who has watched the proceedings from a distance, approaches to acquaint her of Jack's real being. She takes no heed of Dick, but is still gazing fondly at the fast fading vision of Jack; so Dick mounts his stage box and is off. The stage arrives at a lonesome turn in the road when Jack jumps from the brush and, covering Dick with his gun, orders him to dismount, the passengers to get out and give up their valuables, placing them in a handkerchief, which he makes Dick spread on the ground. Having trimmed them, he orders them back into the coach and Dick to drive off. Then he gathers up and makes off with the booty. Dick drives around back to the inn, gives the alarm, and a posse of mounted cowboys start out after the outlaw. Jack, driven by the pursuing party to the top of a precipitous cliff, deserting his horse, climbs, or rather tumbles, down over the rocks, badly cutting and bruising himself as he goes. Reaching the bottom, he runs through the woods and comes upon Mollie who hides him in the well just in time to elude the pursuers who drive up. She sends them off in the wrong direction, and, when they have gone, assists Jack out of the well, binds up his wounded head with a strip of linen torn from her skirt and gives him her horse, on which he escapes. The cowboys soon find they are on the wrong scent and return just in time to see Jack galloping like mad down the open trail. Here follows a most exciting chase, showing some marvelous horsemanship. Jack has distanced them, but his horse runs lame, and he makes a heroic dash on foot towards a barn. Failing to open the lower doors, he climbs up on a rope to the second story, pulls up the rope and closes the door. The posse now arrives, and a fusillade of bullets are sent at the door, which Jack retaliates, laying out a couple of the party. They at length set fire to the barn, and Jack is forced out through the back, and, as he leaps, a well-directed bullet from Dick's gun sends him reeling to the ground, just as Mollie, who has followed the chase on horseback, dashes up, dismounts and takes Jack's head in her arms only to find him dead.

This film is photographically a work of art and projects as steady as a stereopticon slide. Length, 677 feet.

OVER THE HILLS TO THE POORHOUSE. A Remarkable Story of Filial Ingratitude (Biograph)). —What a wealth of truth is contained in the lines of Lord Brooke, "If there be a crime of deeper dye than all the guilty train of of human vices, 'tis ingratitude." A verification of this is clearly shown in a Biograph picture story. The widowed mother of three children, two sons and a daughter, wishing to relieve herself, in her declining years, of the burden of care of her property, decides to divide it up among her children. To her son, Charles, who is a wild young fellow, but with a heart as true as steel, she leaves but a small amount, feeling that, with his spendthrift ways, he will soon run through with it. Still, the good-hearted boy is perfectly satisfied, fully appreciating the wisdom of his dear mother's action, as he assumes she will find a home with either his brother or sister, who are both married and settled. Well, the old lady does take up her home with her married son, but this doesn't last long. She is driven out by her daughter-in-law and forced to take a squalid apartment in a cheap tenement house, from which she is evicted for non-payment of rent. An appeal to her married daughter brings a refusal, with the suggestion that she go to the public poorhouse. There being no alternative, she goes. Next we see the poor old lady toiling in the laundry of the almshouse, where she is discovered by her son, Charles, who, having learned of her disappearance, searches until he finds her. He takes her away at once and cares for her. This film, as a whole, presents a great moral lesson, and the many stirring incidents go to show how the light-hearted, good-natured son is often cruelly misunderstood and wronged. The story is a most touching one and is bound to appeal to the spectator. Length, 790 feet.

FLY PAPER (Edison).—Synopsis of Scenes:

Boys Will Be Boys. Two mischievous boys sit watching some flies swarm around Tanglefoot fly paper—The spirit of mischief predominates and they decide to see what effect it will have on their little dog which they place on the fly paper and have great sport watching his antics—The idea then strikes them to carry the sport further, so off their hasten to the nearest drug store to procure the fly paper—After securing their implements of mischief they start out on their quest for fun.

The First Victim. Proves to be a tramp asleep in the park—After plastering fly paper all over the soles of his shoes, they wake him up and have great fun through his endeavor to remove the fly paper—At last he slips off his shoes and starts after them.

Fun and More of It. Next an old gentleman reading his morning paper suggests an idea to the boys—They stuff his hat full of fly paper, then tease him until he grabs his hat and puts it on to start after them—They laugh with great glee at the result—Now the old maid making herself beautiful proves the next victim—After that, they discover a baby attended by a nurse and decide that fly paper will be an excellent plaything for it but are interrupted in their sport by the arrival of their other victims.

Love Has Its Charms. The mischievious kids discover two lovers coming down the walk looking for a secluded seat to continue their love making—The boys cover the bench with fly paper and await the results which prove disastrous to the lovers—They hasten along the park, the kids come to a sleeping policeman against a lamp post—The opportunity is too good to miss and they contrive to get the fly paper under each foot before their pursuers arrive.

Mischief Has Its Own Reward. Hastening out of the park they hit upon a plan to have more fun with their victims—They spread the gateway full of fly paper and stretch a rope across the entrance and await the coming of their pursuers—At the critical moment the hiding boys pull the rope taut and down goes the entire bunch falling and rolling in the mass of sticky fly paper, but their glee is short lived for they are captured by a policeman and their victims in turn plaster them all over with fly paper from head to foot. Length, 400 feet.

LOVE WILL FIND A WAY (Edison).—Synopsis of Scenes:

The American Tourists. At the foot of a grand stairway leading up to the Hotel Bertolini, Naples, Italy, the tourists arrive—John Richman, his wife, also his son and heir, Jack—They are met by the usual Italian street players—Jack falls in love with a pretty face at sight.

At Hotel Bertolini. The Tourists installed in the hotel—Beautiful view of the Bay of Naples—Jack falls in love with an Italian street singer, much to the objection of father—He meets her by moonlight and they plan their future together.

Who Is to Pay the Bill? Jack has a swell supper with the little Italian girl and is unable to settle the account—His father, Mr. Richman, refuses to pay—Discovers Jack's love affair—Threatens to cut him off without a penny if he doesn't give up the girl.

Love Finds a Way. Jack hits upon a plan—Arranges with the hotel keeper—Writes a letter to his father—They engage the waiters to dress as brigands and kidnap him.

The Warning. All is ready—The father receives the note demanding $20,000 for his son's ransom—He agrees to bring the money.

The Italian Brigands. The father starts to release the son—The masquerading brigands blindfold him and, under the son's direction, the old man is made to cross rivers, climb mountains, cross fences, etc., until at last they thoroughly tire him out—The son gets the waiters to bind and gag him and the old man is brought on—He falls into his darling son's arms and pays the ransom which the chief slips to the son—He marries the girl in the end and everything ends well. Length, 850 feet.

TEXAS TEX (Great Northern Film Co.).—An American story for Americans. A catchy film of the old Indian days, showing typical life in the wild West prairies. The film shows lassoing and taming of wild bucking broncbos. Tex has a sweetheart of typical Western beauty with whom one of the cowboys is madly in love, but she will have nothing to do with him. Full of hatred, William, the bad boy, enlists the services of a Sioux Indian and together they rob the stables of Tex, and are discovered by the young girl whom they capture and carry off into the woods, where William tries to kiss her and is repulsed. The Indian, filled with jealous rage, slays William and tries to secure the girl for himself. She also repulses him and is tied to a tree. Then Tex, who having discovered the loss of his sweetheart and horses and followed the trail, rushes in between and knocks down the Indian and rescues his beloved one. Length, 565 feet.

Pathe Freres issue:

FOR THE SAKE OF A CROWN.—A baby girl is born to the King and Queen, which is a terrible disappointment to both of them, for their hopes were built on it being a boy and inheriting the crown. The King, however, not to be thwarted in his plans, decides to substitute a boy for their newly born daughter.

The nurse brings the baby to the drawing room and two attendants take charge of it and hasten away on horseback through the country to the home of a poor peasant, whose wife has a boy born on the same day as the little princess. They give the peasants a large sum of money and he allows them to take his child and leave the girl instead. The mother is inconsolable and fights to save her own little one, but to no avail; they leave their charge and forcibly carry the boy away. Arriving at the castle, the little heir is crowned and the news soon spreads through the kingdom that a King has been born.

The poor peasant woman, when she overcomes the grief to some extent, leaves her drunken husband and joins a gypsy band, taking her little one with her, whom she now loves as her own.

The next scene is twenty years after, when we see the King and the dauphin starting on a hunting expedition, accompanied by their attendants and courtiers. As they are riding along, the King lags behind the party, and two highwaymen waylay and rob him, leaving him nearly dead in the road.

The dauphin, who is off in a remote part of the forest, meets a pretty girl and is very much taken with her. They are soon seen in earnest conversation and while they are chatting the mother of the girl comes upon the scene and immediately recognizes the attendants as those who carried her baby away. She accuses them, and as they angrily discuss the matter, the King is carried by on a stretcher. He hears the conversation and admits the deception, confessing to the woman that the young man is her son. The meeting between the mother and her boy, as well as that between the father and daughter, is extremely pathetic, and the old King dies happy in the arms of his own child after joining the hands of the young people and giving them his blessing. Length 852 feet.

TROUBLESOME THEFT.—A man stopping to rest on a bench in a park lays down a bundle beside him, while he unfolds his newspaper and settles down to enjoy the news. Soon a sneak thief comes up and steals the bundle, and hurrying to a lonely spot unties the string, but finds inside only a large can. Thinking that it is an infernal machines, he leaves it and is starting off when a man hails him and orders him to carry it away. The frightened fellow takes it and tries to get rid of it at a cafe, but a waiter finds it and calls him back and makes him remove it. He next leaves it on a doorstep, but just as he is about to depart a woman discovers it, and after giving him a good beating, she also compels him to carry it away. He boards a car and meets the same fate when he tries to alight without his burden. Finally he goes to the police station and frightens all the officers out of their wits and they refuse to touch it or have anything to do with him, so turn him loose with his troublesome bundle.

As he is walking down the street looking for a good opportunity to get rid of it, he meets the owner, who takes it from him, and gives him a well-deserved thrashing. The thief follows the fellow, curious to know what the can really does contain, when, to his astonishment, the man meets his family and they all retire to a quiet spot in the woods and have a family picnic. The poor thief is panic stricken when he sees the man open

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the can and take out a large quantity of eatablea and wine, and the happy family sit on the grass and enjoy a delightful repast, while the hungry thief looks on with envy. Length, 508 feet.

MYSTERIOUS FLAMES.—His Satanic Majesty seems here to be in a very good humor and performa many marveious tricks in magic. We first see him dancing around a large urn, then passing his wand over it, flames are seen to shoot up, and out stepa a beautiful maiden from a roaring fire. She brings a bevy of pretty girls out of space, and we see them all revolving in midair and forming many marvelous picturea. Flaming vaaes next appear, out of which come a number of graceful girla; othera join them and they form a grand ensemble and dance an extremely artistic ballet. Finally they all disappear, and old Satan ia on the scene again doing a light fantastic with the first maiden. After this he juggles flaming torches till he goea up in a gush of fire, and we then see the group of girla again going through many beautiful dances. Length, 311 feet.

MR. BOOZER GETS A FRIGHT.—Returning home after a very late supper. Mr. Boozer entera his room and ia preparing to retire, when all at once his attention is attracted to the clothea on the bed, which rise and fall as if possessed. His nerves not being of the strongest, such unusual proceedings frighten him not a little and he quickly departs to summon help. We see him returning with a neighbor, but the latter flees in terror on witnessing the commotion in the seemingly unoccupied cot. The other tenants aoon become aware of the excitement and all clamber up to the man'a room, but not one has sufficient courage to go near the bed. All at once someone stepping back suddenly spreada terror among the others, and all make a dash for the door. In the rush and crush the banister breaka and all are thrown in a heap on the floor below. Help is summoned from the hospital and when the doctors arrive they find everything in wild confusion. After relieving the wounded, they enter the mysterious chamber and cautiously draw near the bed and remove the covers, only to find imprisoned in the blankets a poor, frightened little kitten. The angry neighbors now give their attention to Mr. Boozer and mete out to him bis well-deaerved punishment for the trouble and excitement he has caused. Length, 328 feet.

MAGNETIC REMOVAL.—A man reads an advertisement in the newspaper of a wonderful invention, where, through magnetism, their household goods can be moved from one piace to another without the slightest bother. He and his wife go to the office and engage the men to come and move their furniture to their new home. They return and make preparations and get their family ready and all go to a cafe to enjoy themaelves while the work is being done. The men come and go through the houae, placing the magnet on all movable stuff, and at the appointed time they turn on the electricity and everything in the place starta to move, and soon the house is entirely dismantled, and we see all the furniture filing out of the house and along the street like living objecta. Arriving at the new address, each article finds its own piace and in a short time the whole apartment is entirely settled and everything in its proper place without the aid of human hands. When the family return to their new home they are astonished and happy to find the piace ready for occupancy, and when the man comes to collect the bill the head of the house is only too glad to settle with him, for all appreciate the great convenience of moving and getting aettled in their new apartment without any worry or labor. Length, 672 feet.

OUR DOG FRIENDS.—The idea of using dogs for police duty originated in Europe, and has found favor in the United States, for they have recently been added to the New York force, and this film gives us a clear idea of the intelligence of the animals and the advantage to be gained by their able assistance in running down criminals. We see them attack a man with a stick and conquer him. They also attack a thief in the act of robbing a house and hold him at bay until the officers arrive. They do wonderful feats of high jumping, and we see them carrying out their master s commands with almost human intelligence. Length, 328 feet.

NOCTURNAL THIEVES.—Here is seen an old miser preparing for bed, but before retiring he counts his money and hides it under his mattress. He is just dropping off to sleep when two thieves climb on the roof and come down through the skylight into the attic directly over his room. They proceed to bore a hole in his ceiling, but the noise awakens him, and jumping out of bed does not taken time to dress, hut starts off on a bicycle for the police. He has a long way to go and during his absence the thieves succeed in getting into his room and stealing all his valuables. He gets back after some time with a policeman perched on the front of his bicycle, and as they enter the house the thieves jump ont of the window, seize the bicycle and ride away. When the old man sees how he was fooled, he and the officer set out in pursuit of the thieves. They are fortunate in overtaking an auto on the road, into which they climb, and in a short time catch the fleeing burglars and arrest them. Length, 524 feet.

THE FAT BABY.—This extremely funny picture shows the antics of a baby weighing not less than two hundred pounds. She is in the kitchen helping herself to a piece of bread and jelly. Her appetite is such that nothing less than a loaf of bread and a pot of jam will satisfy her. She comes into the parlor, where the parents are seated, and begins to pout and sits on the edge of the table, upsetting it and causing no end of trouble. The father tries to amuse her hy jumping from a chair onto the floor, but when she attempts it, she goes through the bottom and they have great difficulty in extricating her. The parents take her out for a walk and while passing a store she gets her eye on a small rocking horse and frets till she gets it. After mounting it, the combined strength of both parents is barely sufficient to drag it along under her. They come upon a couple seated at a bench in the park and sit beside them to rest, but when the baby sits in the center her terrible weight breaks the bench down, scattering the occupants in all directions. She next gets a doll and toy balloon and is amusing herself when the father takes the balloon away from her and he is so small that he is carried, up in the air and dangles around until rescued by his offspring, who carries him in her arms to safety. They finally get her home with the toys and are completely exhausted from the many ordeals of the trip. Length, 328 feet.

WALKS IN SOUDAN.—These views of a very interesting part of the black continent are bound to be welcomed by all lovers of comfortable traveling who enjoy an animated representation of the manners and customs of races so wide apart from their own, who can never expect to go out there to see them for themselves. We are brought in close contact with typical scenes of native life in Soudan, such as a market place with all its hustle and bustle. We see weavers making large mats for the purpose of lying or sitting on, also dealers in arms and golden ware, native musicians and a number of other interesting and educational scenes. Length, 344 feet.

LOVERS' ILL LUCK.—A dashing young woman who is bored to death by her old husband sends a note to her young admirer, inviting him to call, and when he receives the love letter he leaves for her home post haste. The lady in question feigns illness and insists upon being left in solitude to quiet her nerves. The husband, thinking she is very ill, goes out. As soon as he has left she is as bright and gay as a soubrette and makes hasty preparations to receive her lover.

Soon the bashful young man is on the scene and is very cordially received by the hostess. He does not forget, on entering, to tip the maid, who promises to inform him when the old man returns. The amorous young Romeo is soon making desperate love to the queen of his heart, when in rushes the maid, warning them of the husband's return. The woman quickly hides her companion in a wardrobe and turns just in time to welcome her husband. He, however, heard the excitement and accuses her of having some one secreted in the closet. She proclaims her innocence, and just as the old man is about to investigate, out walks her friend disguised as a woman and giving the old fellow a coquettish nudge, departs for the street and liberty. The old man falls on his knees and begs forgiveness from his loved one for daring to suspect her.

We next see the young man hastening down the street in a very ladylike manner and followed by a string of old sports who mistake him for a woman. The chase continues for some time and finally, to rid himself of his admirers, he jumps into a baker's cart and pulls the lid down, thereby giving the old men the slip. Finally we see the baker start off with the cart, and as they near the masquerader's home, he jumps out and rushes in, glad to be back after such a tremuous experience. Length, 278 feet.

MEPHISTO'S AFFINITY (Lubin).—Mephisto receives from his wife leave of absence to earth for twenty-four hours. While there he meets his affinity in a beautiful statue. He brings the marble to life and then starts out to have a good time. Twenty-four hours have passed and Mephisto still lies in the charms of his affinity. He forgets all about time and place until he is rudely awakened by Mrs. Mephisto, who comes to earth to see what keeps her beloved one away from her. She breaks up the affinity game and takes her husband home with her. Length, 635 feet.

ADVENTURES OF MR. TROUBLES (Lubin).—Dear Mr. Troubles, always trying to help everybody and forever getting himself into a mess. His wife

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cleans house and he succeeds in smashing most of the furniture in his honest desire to help her. His efforts are rewarded by being driven out in very quick order. He next ruins the camera of a moving picture man; breaks up the stock of a crockery man; tries to help a painter; upsets a corpulent African; defends a wife against a pugilistic husband, with the usual result; is run over by an automobile; until at last, badly battered, he seeks the shelter of his own room. Length, 275 feet.

HELD FOR RANSOM (Lubln).—Several wild young men have been enjoying a jolly night. They have been chased away from several corners for insulting people and at length meet an old sport who falls asleep on a step. One of the crowd induces his companion to steal the man's watch. He being in a semi-conscious state does so—and on regaining reason wonders where he got it. Time elapses when he marries a nice girl and they have a pretty baby. The crook who has been forgotten by him has grown desperate from want and learning his whereabouts induces him to agree to the kidnapping of his own child in order to get a ransom from his rich father-in-law, meauwhile holding the stolen watch incident over him. He is powerless and his wife becomes a maniac. After the father-in-law has placed the amount under a rock the thieves, having concealed themselves, make way with it. The wife, with the cunning of the insane, follows unseen to their retreat. She calls assistance, the police follow them to the river; then a desperate fight ensues on the water, when they are arrested. The wife's reason is restored upon regaining her child, and the old sport receives his watch good naturedly. Length, 815 feet.

STUDENT'S PRANK; or A Joke on His Parents (Lubln).—Rube has been to High School for a year. He comes home to see his parents. Nobody saw him coming and so he decides to play a joke on his old folks. Putting on whiskers he enters the house. The mother sees him first and thinking he is a robber calls the iceman to her aid. The iceman gets hold of the father instead of the son and throws him out of the house. After many more mixups between father, iceman and son, the latter discloses his identity. An extremely funny subject. Length, 580 feet.

PHILADELPHIA, THE CRADLE OF LIBERTY (Lubin).—Of all interesting cities of the United States, Philadelphia is the most interesting and dear to the heart of every true American. Our film depicts historical scenes beginning with: 1. The Independence Hall, where the Declaration of Independence was signed. 2. Where George Washington was inaugurated president of the United States. 3. The Betsy Ross house, where the first American flag was made. 4. The grave of Benjamin Franklin. 5. Where the first Continental Congress assembled. 6. Where the first Supreme Court of the United States was held. 7. Benedict Arnold, the traitor's home. 8. The United States mint, the largest in America. 9. Scenes from Fairmount Park. We intend to place on the market from time to time interesting and historical American scenes and are sure the public will appreciate these films. Length, 305 feet.

Kleine-Optical Company Issues:

FAITHFUL GOVERNESS REWARDED (Urban-Eclipse).—The arena for the enactment of this drama is the luxuriously furnished drawing-room of a wealthy merchant. The wife and child are surrounded by every possible comfort, and one would imagine both to be as happy as possible. The husband coming home one day brings with him a friend. No significance would have been attached to this had not the sanctum of this home been invaded by this person. The confidence reposed in him is abused, as at a subsequent occasion when the husband returns unexpectedly he finds his wife receiving the attentions of the other. Confronted with her guilt, the woman is bidden leave the premises, which she does reluctantly but in the company of the other man. The governess is retained to continue her duties in caring for the child. In time of illness of the latter the governess waits upon the child and is unceasing in her care for the little one. One day the father proposes marriage to the governess, and before he secures his reply the former wife calls to secure the child. The father addresses himself to the little girl and requests her to choose a mother from the two. She hesitatingly steps forward to her mother, then looks back at her governess and rushes back to the latter. The mother leaves the group, and now the governess and the father of the girl look at each other and are soon locked in each other's embrace. The reward for faithfulness of the governess is inestimably great. Length, 517 feet.

PENNILESS POET'S LUCK (Gaumont).—A luckless and proverbially poor poet meets with good fortune and for a day, at least, he seems to enjoy life. The landlord calls for the rent, and as it is not forthcoming the poet is obliged to vacate the premises. Taking with him an old mantle clock, he sallies forth to realize what he can on his property. A hack is engaged, and the first stop is at a pawnshop, where his persistence to realize on the adjudged worthless property results in an altercation, during which the framework of the clock is broken. Now a fruitless search for a banker is made. The coachman will not dismiss his fare until he receives his money. All attempts to escape are frustrated. Finally he sells his coat and vest and with the proceeds he is taken to the racetrack. Here he places a bet and wins. He buys the bookmaker's coat, pays the coachman, and then is driven to a fashionable resort. The coachman receives a liberal tip and the clock. Length, 790 feet.

CAST OFF BY HIS FATHER (Gaumont).—Amusing are the efforts of a young man thrown upon his own resources for a livelihood. Accustomed to spending money lavishly by the liberal allowance of a wealthy parent, the young fellow travels a pace that keeps the father in hot water as to the extent of the next escapade. Finally matters assume such serious aspects that the father is obliged to cast his son off and compel him to paddle his own canoe, as much for his own good as for that of the parent. Under great lamentation the creditors of the young fellow are evicted, and under protestation of the mother the son must strike out for himself. His first experience is as a cabman, next as a clerk at a soda fountain, then he pushes a vegetable cart, and finally is waiter in a restaurant. Good action in every phase. Length, 557 feet.

USEFULNESS AT AN END (Gaumont).—A meritorious subject in every respect. The photographic quality is unexcelled and dramatization perfect in every particular. An old man is discharged from his work because of his failing strength. Without money and no means of procuring it legitimately, the physical needs can be supplied only by charity. The old man begs, but as this is prohibited, the prospects for the future are indeed most dreary. Disconsolate, the old man wanders into the woods, where, soon after, just a trifling action on his part saves the life of a policeman and causes the apprehension of a desperate criminal. Wandering back into town, the old gentleman unfortunately comes under suspicion of burglarizing the home of his former employer, and circumstantial evidence points to him as the guilty one, when the grateful officer who was the recipient of the kindly act in the woods, appears for him and stays proceedings. The country is scoured and the guilty man run down with the property of the man robbed on his person. The old man is released, and a kindly disposed lady gives him employment as her gardener. Touching pathos throughout. Length, 560 feet.

THE SALOON-KEEPER'S NIGHTMARE (Gaumont).—The proprietor of a Summer garden is somewhat dejected owing to the lack of trade. He is honored by a visit from his Satanic Majesty. Noticing the lack of tables and chairs, the Prince of the Netherworld magically produces a supply; likewise he causes to appear as patrons a number of his associates, and then produces the maids to wait upon them. Satan now orders a number of his men to take the saloon-keeper and roll him into a well, through which he enters into the lower regions. After inflicting a number of severe penalties, they place him in a barrel and roll it along until the barrel drops over a precipice. He goes down, down and down, and finally the barrel drops through the ceiling of his room, where his wife is anxiously awaiting him. Here he gets his medicine, but friends come to the rescue and all join in the general hilarity. Length, 430 feet.

HELD FOR RANSOM (Raleigh & Roberts).—Two daughters of a wealthy merchant, while driving through a forest, are attacked by a band of highwaymen, and the prettiest of the two, the sweetheart of an officer, is taken prisoner and held for ransom. At the home, everything is excitement, and the father is about to grant the demand and produce the amount stipulated when the young officer interferes and orders the emissary of the bandits begone. Other officers are quickly summoned, and with the lover as their leader they are on the trail of the bandits. The agent, returning to the rendezvous, reports the turn of affairs, and taking up their victim, they hurry off, but a little lad, who is left in the place and who has compassion upon the fair prisoner, observes what disposition is made of her and leads the pursuers to a precipice over which they cast the unfortunate young woman. Luckily no serious injuries were inflicted by the fall and she is soon rescued by her lover from her precarious position. The little fellow is handsomely rewarded, and the series concludes with an enlarged view of the little fellow, beautifully hand colored. Length, 760 feet.

A POOR KNIGHT AND THE DUKE'S DAUGHTER (Gaumont).—This subject is exceptionally well rendered. The settings and costumes are those in vogue in the days of knighthood. A poor knight is in love with the beautiful daughter of a duke. His attentions are received with favor by the maiden, but the duke will not consent to a betrothal. The knight, with the assurance that the maid will wait a period of five years, goes to seek his fortune at war. In due course of time another suitor presents himself, but is repulsed. Aggravated at his failure, the latter resorts to intrigue and engages a witch to conjure a vision of the knight being married to another. Shocked at the infidelity of her lover, she resigns herself and accepts the proposal of the new suitor; is married after the expiration of five years, and is praying to the Virgin Mary in the sanctum of the cathe-

dral, when her helated lover rnshes in upon her. When the nnfortnnate knight realizes the deception resorted to and the loss it means to him, he drops dead. Grieved and shocked, the newiy wedded falls prostrate over the lifeiess form of her lover and expires. It is thns they are found hy the groom, deprived of his prize dishonorahly acquired. The two lovers are hnried together, under great grief at their nntimely demise. The photographic qnality and definition are perfect. Beautiful and appropriate tones. Length, 820 feet.

THE EFFECTIVE HAIR GROWER (Lnx).—This snbject is an exceptional hit as a comedy and wiil hring a storm of applause. A young man approaching the state of manhood is desirous of raising a beard. Tbe advertisement of a hair tonic comes to his notice and he promptiy invests in a large hottie. At home he secreteiy appiies the tonic, but the maid discovers him in the act of applying it and causes him to discontinue until snch time when he can be aione. Wben the first opportunity presents itseif to her she appiies a liheral potion to her face. The result is that the young man has a very irreguiar growth of beard, while tbe maid succeeds in growing a luxuriant crop of hair on her face. Length, 224 feet.

THE CAT'S REVENGE (Lux).—A cook sent out to purchase a rabbit rests her market basket to gossip and a couple of hoys exchange a iive cat for the rabbit. Reaching home, the cook is surprised to note her ioss, hut unhesitatingiy places the cat in the stew pan. The spirit of the cat, however, seeks revenge, and continuously appears before the cook in magnified form. The vision haunts the cook to such an extent that she flees from room to room, and is not overtaken by the honsehoid untii sbe drops exhausted on the floor of the basement. Length, 227 feet.

CLARIONET SOLO (Gaumont.)—On the stage of a beautiful theater the artist has made his appearance witb considerable pomp. With great gusto he attempts to produce the harmonious sounds bis expectant audience is craving for. After severai unsuccessfui attempts, he manages to produce a series of vibrations that have a decidedly unsatisfactory effect on the andience and results in a veritable storm of vegetables and poultry speciaities for the performer. Without the ieast emotion the man bows himself from the stage. Length, 117 feet.

MAGIC DICE (Ganmont).—A highly entertaining series of views, heautifuiiy hand colored, depicting magical quaiities of exceptionai merit. The dice enlarge and open np as huge hoxes, from the depths of which there appear the bandsome figures of lady dancers clad in exquisite costumes. Wiii be certain to retain the rapt attention of the entire audience. Length, 187 feet.

THREE SPORTSMEN AND A HAT (Clarendon).—This series of views combines comedy, tragedy and scenic in a very pieasing manner. The perspective and photographic quaiity are excellent. On a Saturday afternoon, as the ciock strikes one, the office force does not delay in getting away for the week-end hoiiday. One amateur sportsman shoulders his gun, hut inadvertentiy retains his silk hat. On the street he meets two friends on the same mission. Ali efforts to dispose of the silk hat prove unavaiiing, as it aiways turns up and almost invariably at an inopportune time. A numher of peopie are shot by the sportsmen, being mistaken for game. Finally, the sportsmen are disabled and limp home. They purchase from a hunter a numher of rabbits and return to the city and its attractions. Length, 387 feet.

MR. BROWN HAS A TILE LOOSE (Clarendon).—An excellent comedy, well rendered. A tile has dropped from the roof of Mr. Brown's buiiding, and securing the loan of a ladder, the owner ascends to repair tbe damage. Tbe work finished, Mr. Brown climbs about on the roof, inspecting other parts, but the neighbor gets tired of waiting and goes off with his iadder. Wben Brown reappears at the edge of the roof he is horrified to find he cannot descend. He shonts loudiy for assistance, and all that hear him rush off to hring a ladder, so that in a short time there are so many iadders that it is impossible to get any of them in position against the huiiding. In his excitement, Brown drops down into the squirming mass of humanity and iadders. Length, 254 feet.

THE DETERMINED LOVERS; or, Where There's a Will There's a Way (Vitagraph).—That iove conquers aii difficuities is most emphaticaiiy demonstrated in this picture. It opens with a library scene, an old man with a gouty foot sitting on one side of the tahle, his wife on the other. Their daughter and her iover enter. The young man wants to marry the girl. The mother shakes her head; the oid man violently refuses. The lover tries to argue, hnt is sternly ordered away. He goes, leaving his sweetheart in tears, hnt resoives to have the girl at aii hazards. The lovers meet in a suhurhan iane and are planning an elopement when the oid man surprises them, drives the young man away and takes his daughter home. At night the persistent young man drives up to the house in a runabout. The giri, who is evidently aware of the scheme, runs out, jumps into the buggy, and the coupie drive off. A justice of the peace, who has heen let into the scheme, emerges from the hnshes and starts the marriage ceremony, wben an automobiic comes along. The angry parents, who are its occnpants, see the couple, divine tbe intention, alight and stop the proceedings. The giri is taken home. The lover is again foiled.

From a lane leading toward the young iady's home, she is seen lonnging in a bammock. The iover appears, ieading two horses. The giri is snmmoned, monnts a horse, and with the young man starts away. The guardian informs the father and he starts off after the fleeing pair. The coupie grasp a justice of the peace, the young man iifts him on his horse and tbey ride on. The justice marries the persistent conpie as they are riding at hreakneck speed. The ring is passed to tbe giri and they are soon pronounced man and wife. The angry father rides up and is informed that they are married at iast. He rages, then caims and gives his blessing. Length, 500 feet.

THE SELFISH MAN (Vitagraph).—The story opens with the selfish man enjoying his after-dinner coffee and liquors. His liv'ried servant lights a cigar for him and, in fact, is nothing more than a siave; hut even in anticipating every move and waiting upon his master drudgingly, the servant is rewarded with nothing hut ahnse and harsh treatment. Taking his hat and coat the man of the ment. Taking his hat and cat, the man of the house leaves, and we find him in the street standing in front of a hakery. A decrepit old man, scantily clad and benumhed with the intense cold, appeais to him for aims. The request is refnsed and the poor old man is pushed ronghly away. The rich man has a dream which canses him to forsake his selfish ways and be kind and gentie to his feiiowmen. He calis in the servants, children and poor from the streets, and provides generonsly for them. The young lady who refused him hecanse of his selfish character observes the change and accepts him as her future hnshand. Length, 407 feet.

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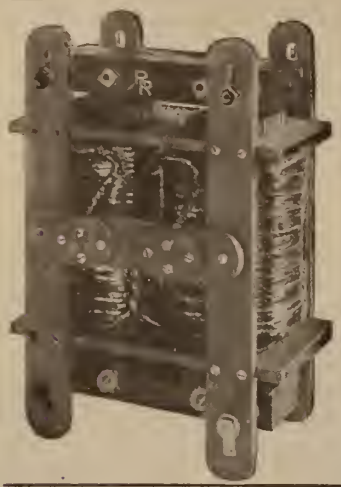

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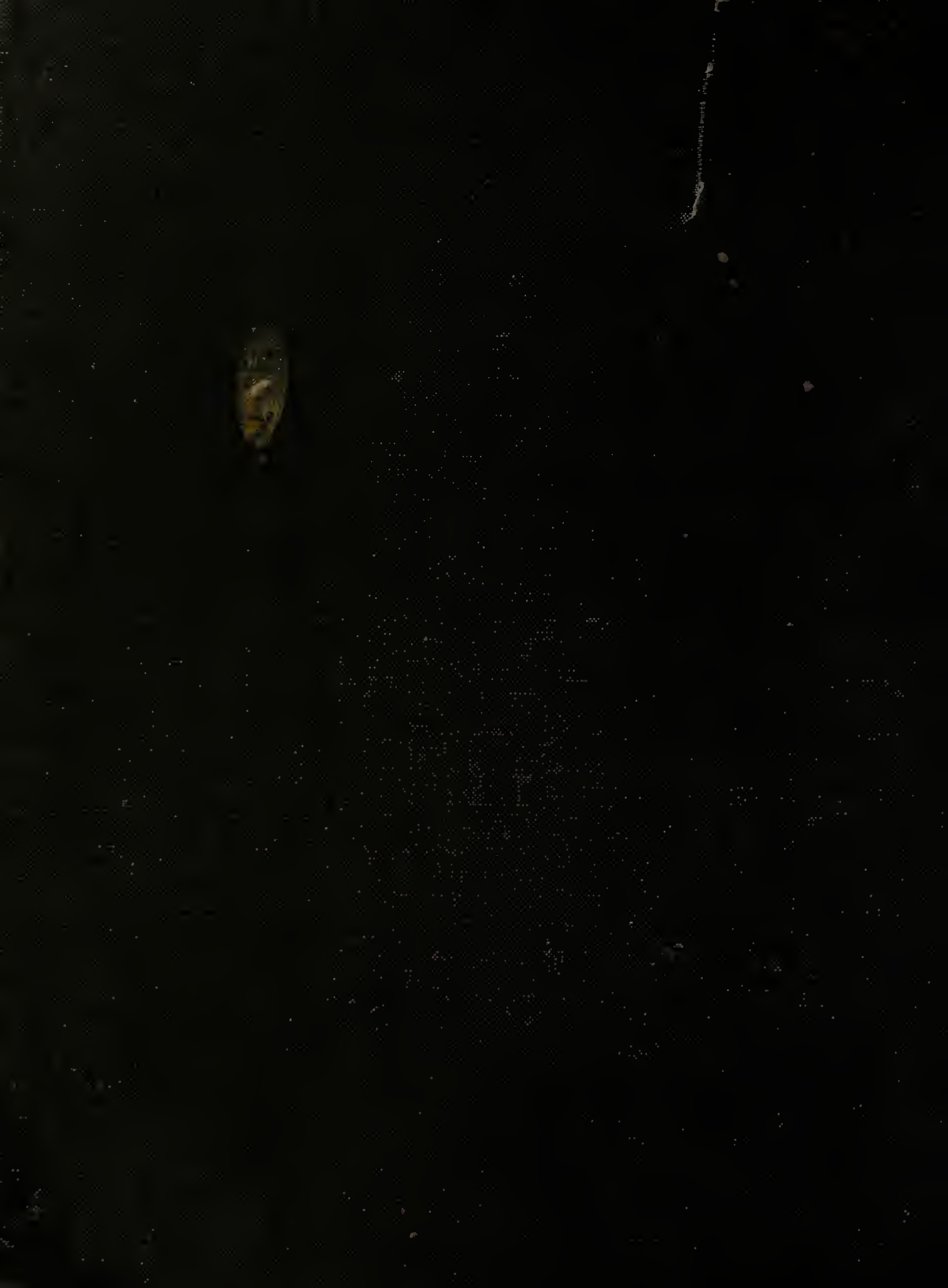

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